Billboare

NEWSPAPER

A Billhoard Publication

NEW YORK-Capitol-EMI is hlueprinting

a major drive into the \$1 billion Latin Amen

he Radio Programming, Music/Record International Newsweekly

Nov 22, 1980 • \$3 (U.S.)

Capitol-EMI Blueprints Push In Latin Market

Curtom Hires RSO Reps

can muste market, and Spanish-language recordings and tours of the region by its top artists are key components of the plan Details of the drive were discussed by FM1 LOS ANGELES-Curtom Records has regroup label executives from 10 Latin nations tained nearly half the black music staff fired a two-day meet in Los Angeles Oct. 30-31. by RSO last week Helming the confab was Helmut Fest, Los An-Mary Stuart, who partners in the lakel with

geles-based vice president of international op-erations for Capitol, EMI America and Lihtion reps to work his product on an independent basis, starting with RSO's former vice pres-Fest reveals that Kenny Rogers has already ideni of r&b promotion. Bob Ursury cut his U.S. chart topper, "Lady," in Spanish for release throughout Latin America late this The news of RSO's decision to eliminate its year and early next, probably to be followed

entire black division (about 19 persons, indies and in-house) rocked the black music and

Curtis Mayfield, has picked up eight promo-

Although Stuart could not be reached for comment, RSO's president At Cours admits he and Stuart are in negotiations and the pair will either amicably end their association or will work together under a new agreement The new agreement, according to Coury,

will include Curtom retaining independents to work its product with RSO reimbursing the label for its expenditure "Before I released the independent black

promotion men I made an arrangement with (Continued on page 71) LOS ANGELES-In a drive toward a more

Pop Music Bubbling

On Daytime Soapers

contemporary stance, daytime television soap operas are relying increasingly on today's mu-sic. It is not unusual to now hear Bruce Springsteen, the B-52s, the Crusaders or Bill Anderson in the daytime bours.

"We do attract a younger audience Gloria Monty, producer of the top Nielsen rated soap opera "General Hospital" on ABC TV "We are going with the music of today" Currently, there are 13 soap operas—or daytime serials as their makers sometimes preferon network television. CBS has "The Young And The Restless," the "Guiding Light," "Search For Tomorrow" and "As The World (Continued on page 71)



(Continued on page 61)

IZEMMANE JARASUN bolinos up his summer sinishi "Let's Get Sensus" with a new IZE primpy hitled "ERBANE", Teatring his new single "LTILLE GIRL CONT YOU WORRY" which is already meeting with resounding radio acceptance "IZEMANIE" is a masteriuf blend of sophisticated populate bajalony, "ESBANIE" in New Irom IZEMANIE JAKASON On Motown Riccods and Tapes N8 948NE

Leaders To Share Visions At Video Music Conclave

key executives from the global video and music industry-who will collectively explore creative video programming marketing and tech-nology are poised for Billboard's nd international Video Music Conference, set to open its four-day program Thursday (20) at the Sheran Universal Hotel here.

In addition to 12 panel discus-sions and two workshops, highlights will also feature the first formal screening of former Jefferson Starship memher Marty Balin's "Rock Justice," billed as the first "rock opera" for the new videodisk/videocassette medium; three nights of video showcases spotlighting the best creative video music efforts pro-duced in the last 12 months, and

Symphonic Musicians Land Hefty Pay Hikes

CHICAGO-The \$700 level has heen hit in contracts covering min-imum weekly earnings of U.S. sym-The Boston Symphony Orchestra

the first to lut the new wage level. will pay each musician no less than that figure in the 1982-83 season under a new three-year pact.
The previous high weekly base, \$650, is part of the Chicago Sym-

plions and New York Philharmonic contracts for 1981-82 A Biliboard survey of the fates round of symphony orchestra and THE LEGEND OF JESSE JAMES A CONCEPTUAL MASTERPIECE JAMES

James" could well be Country Music's answer to "Tommy" The Legend OI Jesse James, a conceptual album masterwork combining the musical per formances of LEVON HELM as Jesse James. EMMYLOU HARRIS as Zerelds James, JOHNNY CASH as Frank James and CHARLIE ORNIELS as Cole Younger Written and composed by Paul Kennerly Produced and Eng-





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WASHINGTON - Will the federal government's interest in alleged

price fixing activities in the record industry increase or decrease under the Republican administration? That depends in part on Richard Wiley, president elect Reagan's in-terim choice to head up the Justice Dept. It also depends on newly powerful Sen. Strom Thurmond's (R-S.C.) continuing interest in the subject as he steps into the position of chairman of the Senate Judiciary

Once the new administration takes over at the Justice Dept in January, Sen. Thurmond should have easy access to the internal mine why the Justice Dept closed its record industry investigation earlier

According to Thurmond's legisla tive aide, Eric Hultman, the Senator still wants to know why the Justice Dept, overruled the recommenda-

suggested, on the evidence of a two

year grand oury inquiry, that crimi indictnients and civil prosecutions be sought. Some Democrats claim Thur-

nond's primary concern was spoiling Carter's chances for re-election with charges of White House/record industry collusion to influence the Justice Dept. to drop the case and that his interest in the affair will fade now that Carter has lost

Will Republicans Increase the Pace On Price Fixing Cases?

Thurmond's staff, however, says for civil prosecution which was also declined by Washington the Senator's interest is continuing And then Sanford Litvak, head of

that his access to Justice Dept files is the Justice Dept's antitrust depart-In May of 1979, after a four-year examination of industry practices by the Justice Dept.'s LA office, Washington headquarters had over

chief of the L.A. field office for crim-

ment, reviewed the entire case and ordered the matter closed March 8. Prior to the recent election there ruled the request of Barbara Reeves.

were published reports that the Carter administration had the investigation killed hecause of its close ties and industrients. Reeses then asked to the mound industry.

-RIAA Annual Report Hits Hot, Cool Spots

NEW YORK Such unresolved issues that will dramatically impact on the Recording Industry Assn of America's membership as a decision by the Copyright Royalty Tribunal for a performance royalty for recordings are among the highlights in the RIAA's just released annual

Pirate Confesses To Fraud Counts NEW YORK Velma Hydock

one of the first persons to be indicted as a result of the Justice Dent.'s Operation Modsoun scam involvi counterfeit recordings, pleaded guilty Nov. 7 to counts of wire and mad fraud and was sentenced four months in jail and fined \$2,000.

Hydock had been indicted last

one count of mail fraud stemming from the FBI's 1978 probe into counterfest traffic that centered around the establishment of a phony retail outlet in Westhury, L.I.

Hydock, according to the govern-ment, owned and operated a Stock-hridge, Ga., tape duplicating plant that was involved in the illegal manufacture and distribution of coun-

Judge George Pratt of the West-hury-based U.S. District Court sentenced her to two years in jail on each count, but suspended all but four months and fined her \$1,000 on

The fate of the equipment confiscated in the raids that were a direct result of the Modsoun scam was left undecided by the court. Judge Pratt says that issue will be decided in a hearing set for Jan. 5. The report covers the period of January 1979 to March 1980 and cites achievements as well as continuine efforts to control the sale of un authorized recordings.

Also to be finalized are regu-

Also to be inautzed are regu-lations covering compulsory licens-ing requirements and technical amendments to the Copyright Luw Although the report indicates surable inroads made against hogus roduct, RIAA admits that "nevertheless, despite the achievements

the problem afflicting the industry is not yet under total control RIAA's antipiracy report, indeed leads off the 55-page report. It rester-ates estimates of confiscation of more than \$100 million worth of ille gally used record and tape duplicat

fest and pirate 8-track and cassett recordings as well as components by the FBI and local law enforcement ies with cooperation by the RIAA's antipiraes intelligence unit Additionally, close to \$10 million of such materials were destroyed under court orders in connection with pre-The RIAA also calls attention to

many important criminal prosecutions and civil adjudications, as well as substantially strengthened antipiracy statues in New York and

The RIAA report also notes Congressional proposals for substan-tially increased penalties for copy-right infingement and counterfeiting

In an introduction, the repo takes note that "the past 15 months have encompassed one of the most recording industry, and in the almost 30 years of service by the (Continued on page 72)

Radio Playlists Bring



wood's A&M Studios, with Michel Legrand and Carol Connors who wrote the music and words. The ballad will be heard in the film. "Falling In Love Again.

Record Clubs Will Market RCA And CBS Videodisks

Bibbond (ISSN 000-2510) Vol 12*No 47 is published weekly by Bibbond Published, the Cheating, the Cheating has been also featured by Bibbond Published, the Cheating has been also featured by Bibbond Published November 10 in 1000 to 1000 per seription ratio amount rate. Continental U.S. 110 Second class postulop paid all hower youth IV a road a distillation allienge of the Current and back copies of 84-board are available on microlim score in TO Microtorm, Ris 100, Minroos, IV 10546 or Xiros University Microtims 300 Novin Zeed Road Arm Arbor Microtorm.

10340 or Xerox University Incrotims. 300 North Zero Hold. Ann Albov. Mich. 46105. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101, (212) 784-7376.

business Both CBS and RCA have plans to use their record clubs to market videodisks and although RCA will be first with the disk CBS may be first with the club

David Heneberry, RCA staff vice president for videodisk marketing. came to SelectaVision from RCA record club division. He says the club concept has always been a part of RCA's disk marketing plans But as a supplier of both hardware

and software, RCA's first goal is to make sure its dealers have all the

NEW YORK-Home video may disks they need "We expect to work through our dealers very emphat-ically," he says.

"We will send no mail-order pro motions to early player buyers." Heneberry continues "We will not

engage in overt competition with our

"In time, mail-order distribution will help dealer sales. This has been the case with record clubs. It's never been a case of taking business from one channel and putting it in an-(Communed on page 47)

Conviction Of **Turner May Impact Upon Goody Trial**

NEW YORK-In a case that

could have some bearing on defense arguments in the Sam Goody trial, a federal judge in Florida has handed down a seven-year sentence to con-victed tape pirate Richard Turner, who had pleaded guilty to copyright infringement and charges related to the Racketeer Influenced Corrupt

Turner's sentence is believed to be the stiffest ever handed out to some one convicted of a RICO offense re-

one convicted of a RICO offense re-lated to tape piracy or the distribu-tion and sale of illegally manufactured recordings.

Goody executives Sam Stolon and George Levy are also heing charged under the RICO Act for allegedly trafficking in counterfeit tapes.

Part of their defense has been that even if, unknowingly, they did deal

law offers enough of a penalty for since the alleged crime is tied to interstate transport of stolen property (theft of copyrighted sounds), the

RICO statute applies sance it in-volves a "pattern of racketeering ac-A defense motion to dismiss charges against Levy and Stolen on

such grounds is expected to be dealt with soon in Brooklyn federal court (See separate story on page 86.) Turner, described by authorities in Florida as an alleged "broker" in

a multi-state tape piracy operation is believed to be the first defendent to ever plead guilty to a RICO in-(Continued on page 86)

New Act Alternatives

Tightening NEW YORK-As radio playlists

get tighter and tour support mone becomes harder to find, television network, cable, and local-and club video play are emerging as more potent forms of breaking new acts and helping established stars "I think we take a very different

view of tv now than we did only a few years ago; to is now much more to contemporary music," say: Rick Dobbis, senior vice president of artist development at Arista Rec-ords, Arista's the Bus Boys appeared Friday (14) on ABC-TV's "Fridays."

The appearance of the Bus Boys on "Friday" and Ze Records' Kid

Creole & the Coconuts appearing on the dehut show of the new "Satur-day Night Live" on NBC-TV Saturday (15) are prime examples of a sitnation where some acts, which can get virtually no radio airplay, can till get national exposure via tv However, note record company

executives, radio play is still the most important promotional medium and a one-shot appearance on ty cannot in itself break an artist. But fied to press, live appearances, and some radio play, it can have a significant effect, not just in introducing the act to a mass audience, but also to agents promoters, and radio pro-

By ROMAN KOZAK Blondie's hosting "Midnight Sne-

etal." Elvis Costello's first appear-ance on "Saturday Night Live" the first Barry Mantlow to special, and a Rex Smith to movie are all cited as recent to appearances that have helped significantly in an artist's ca-

"Eddie Money has been belied by his tv appearances, and Journa by his tv appearances, and Journey has also found it beneficial," says Debbie Newman, director of artist development and video promotion for Columbia in Los Angeles, "Journey appeared on the same weekend on 'Midnight Special' and the first showing of a special on Showtime, it first opportunity, the band felt, to emerge as real personalities "But the thing that can get very

frustrating is if some act appears on Solid Gold' and then demands to ords the next week. I think is is most effective and most efficient when it capitalizes on a familiarity already established through radio Then it works like to advertising and is effeetive when the target audience is

most important

reached The overall media mix is (Continued on page 77)

Committee Stumps For Nashville

Music Assn. Sessions Push City's Multi-Facetedness

NASHVILLE With 200 memderway, the Nashville Music Assn continues to generate momentum in on this community as a total acrossthe-board music center

The contemporary/pop music day (10) at the BMI Building with a nout of nearly 50 producers, pub lishers, songwriters, artists, trade representatives and industry executives on hand.

The session, which was chaired by Jimmy Bowen, head of the nine nember organizational board, and Bob Beckham of Combine Music drew a number of proposals for projects to be taken under consider-

ation by the Nashville Music Assn. Charlie Fach of Musiverse, Inc. suggested active solicitation of support from Southern rock radio help break and expose Nashville-produced pop and AOR acts.

Publisher Troy Seals discussed the soring a three-day Nashville pop music seminar with invited speakers and panelists from Nashville, New York and Los Angeles. This seminar would include a special tour of local studios and a concluding concert with major names showcasing top Nashville talent and new artists.

A subcommittee of volunteers to develop the pop seminar weekend agenda further was formed with Troy Seals: Charlie Fach; Sue Binford of CBS/Nashville; Ewell Rous sell of Elektra; Jan Rhees of Jan Rhees Marketing; Elizabeth Theils. Network Ink. artists Thomas Cain and Pebble Daniels, and Kip Kirby of Billboard

Karen Scott Conrad of Blendingwell Music brought up the idea for a Nashville Music Assn.-spon-sored syndicated to show utilizing area cable facilities. And Bower added that Joe Sullivan, president of Sound Seventy Corp. and the organization's secretary/treasurer, is now negotiating with networks and eable systems to produce a fundraising Nashville Music Assn pop spe-

cial sometime next year. Plans were announced for the formation of the other committees, which include black music, jazz, classical, media, jungles and movies, tv. The second open forum and membership meeting for the public will be held Dec. 8 at the Exit/In.

At this time, Musiconnection, the monthly newsletter of the Nashville Music Assn., will be introduced. This publication will be composed press and publicity for the fledgling



80th birthday at a concert by the American Symphony Orchastra in Carnagia Hall, Among the guests, left to right: Isaac Stern, Leonard Bernstein, Morton Gould, and New York City Commissioner of Cultural Affairs Harry Geld-

TOUGH PROMOTER

Frampton 'Escape' From Panama a Hair-Raiser

cape from an angry promote Panama City capped off an otherfor Peter Frampton and his band

Frampton was forced to cancel his Panama concert when the band's equipment was lost in a plane crash in Caracas, Venezuela. The cargo plane's four crew members died in the crash

The Panama City promoter started legal proceedings to keep the group in the country until they ei-ther "played or paid," according to road manager Rodney Eckerman The promoter wanted a full reim-bursement of his \$20,000 invest-

The group, says Eckerman, stood to lose about \$100,000 if it missed its upcoming Puerto Rico date But orse than that, he says, was the fear

they would end up in jail Eckerman says he had no inter tion of paying the promoter the full

(Continued on page 59) amount "This is part of the risk of and loss of equipment is one of the grounds. But I sympathize with the promoter. He doesn't get many concerts a year, and this was a big investment for him (Continued on page 69)

romoting," he says, "Every artist's

contract has clauses for cance

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Executive Turntable

Record Companies

Jay Lasker, last with Ariola America as president, joins Motown in Los An-geles as president and chief operating officer. Lasker was the cofounder of Reprise Records and the founder of Dunhill Records in the early 1960s. After Dunhill was subsumed by ABC, he was Dunhill's vice president before going on to become ABC Records president in 1970. In 1975, he became head



Ariola America Motown's presidency post has been vacant for two years since the departure of Barney Ales | Lou Maglia and Burt Stein are upped at Elektra/Asylum in Los Angeles to sales vice president and promotion vice president, respectively. Maglia was national sales manager and Stein was national promotion director.

John Mangini becomes operation services division

president for RCA Records in New York. He had been finance vice president. John McLean moves in the CBS organization in New York to musical programming director for CBS Video Enterprises a division of CBS Records. Since 1978, he was East Coast artist development director for Columbia Records At Boardwalk Entertainment Co. Angeles veteran promotion representatives Barry Freeman, Carl Bence and





Records in New York as black music ader producer. He was an independent producer/writer for such artists as the Emotions. Deniece Williams. Starguard and Pockets. Producer/a&r man Rick Chertoff departs Arista Records in New York to accept an in-house a&r post at CBS. Larry Green moves to Handshake Records as its director of Midwest and Southeast operations. Now work o, he was national



ing in Chicago rector at A&M Records. liams is upped at WEA in Chicago to Midwest regional black music marketing representative. He was a Chicago sales representative. Milton Allen shifts to Arista in New York as black and progressive music product manager. He comes from EMI-Liberty where he was regional pop pro-motion and marketing director for the New

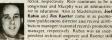


York area ... Douglas G. Sages is now manufacturing controller of manufacturing operations for CBS Records in New York He was regional general auditor of Eastern Operations. . Julio L. Suarez is promoted to electronics engineering director of CBS Records in Milford, Conn. He has been with CBS Records 15 years. . . . Jane Berk moves up at Columbia Records in New York





manager. .. Allen Brown is upped to press or CBS Records Nashville. He has been in the publicity wing Elaine Chirichella takes over as administrative assistant to sen dent Aaron Levy of Ansta in New York. She was executive secre-At Masterscores Records and Productions in San Diego, Michael Rice and Colleen Murphy join as vice president, general manager a rector, respectively. Rice continues to be a



in education Also at Masterscores, Joel Rubin and Jim Roetter come in as promotion/publications director and record distribution manager/national records promotion manager, respectively. Rubin was an independent technical engineer and Roetter still is a musician Bert Coleman moves to SAM Records in Long Island City, N.Y. as



national r&b promotion director. He was the pop/r&b promotion manager of Pickwick International in St. Louis — Bill Harper joins Sutra Records in New York as national pop promotion director. He was A&M's East Coast promo-

Ira Jaffe takes over the newly created post of talent acquisition and develo ment vice president for the PolyGram publishing division in Los Angeles. He was creative affairs vice president for Screen Gems-EMI Music in Los An-Chuck Neese becomes Nashville creative director for Famous Music He was a general profession manager for Moss Rose Music and the Jack Clem-It was a general processon in his get for doors not enjure and into asso, com-dition of the state of the sta Assn. Of Motion Picture and Television Producers. Donna McLaughlin joins the Paragon/Benson publishing group in Nashville as song and writer development coordinator. She was with House Of Gold, a pop/country publishing outfit in Nashville Jo Ann Jaffe moves to the copyright administra-

AND WRITES \$35 BOOK TOO

Joe Carlton Starts a Publishing Firm LOS ANGELES-Carlton Publi-Calif., a print music jobher, tor

cations, Inc. has been formed by veteran industry figure Joe Carlton, former director at Almo Publica-The company will market trade

books in the music field as well as songbooks, sheet music and music teaching materials. First product is "Carlton's Com-plete Reference Of Music," a \$35

printer. He is also working with Mu-sic Publishers Service of Tarzana,

730-page hardcover fact hook on Carlton, whose firm is located in suburban Studio City, is using Banta Press of Menosha, Wis, as his

The reference book contains more than 10,000 song titles from 1780 to

1980 in all areas of music, more than 1,200 composers and their works, a listing of all music awards in the Os-ear. Grammy and Tony competitions, an encyclopedia of music noelassical composers and their com-positions and a definition of musical Carlton says his company will re-

floot his expertise in publishing and recordings. He has been associated with Mercury, RCA, Command, CBS, Hansen and Almo Publications. He's also run his own lahel



RANDY MEISNER TAKES CENTER STAGE WITH 'ONE MORE SONG.'

Randy Meisner's success as one of the principal voices of the Eagles is no secret. Now with his past to be proud of, Randy Meisner has the spotlight all to himself with "One More Song."



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Columbia House Goes **Under CBS Records**

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The Rolling Stones, Hall & Oates, Barry Manilow, Paul Mc-

Cartney & Wings, Dionne Warwick and Al Stewart are just

We attribute our great success with the music industry to the

strong emphasis we place on quality audio service, as well as

the fine reputation we've established as one of New York's

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the finest state-of-the-art video production and post-produc-

tion equipment available, and a staff of 60 talented professionals that love working with the music industry as much

So call us . . , we're playing your song.

most comprehensive one-stop teleproduction facilities.

a few of the recording artists we've done work for.

ferring its Columbia House Division, home of its record and tape clubs, from the CBS Columbia Group to the CBS Records Group. The division reports to Neil Keat-

ine who now becomes a si resident of the CBS Records

The move means that all of the CBS records and tapes sales will be now under one roof as they were when the CBS first started selling disks via its record club in 1955. In recent years mail-order records and tape sales have been under the CBS Columbia Group, which also sells towe musucal instruments and maintains specialty stores.

In a purely hookkeeping way the move should buster the CBS Records Groups revenues, now that the

those of the Records Group. More significantly, observers feel, the move will enable CBS to better coordinate the marketing of videofall under the CBS Records Group CBS has said that a strong avenue of sales for this product would be through mail-order

Putting the clubs under the same roof with the Record Group should enable the marketing arm of CBS Records to focus better on potential customers for the new video product lines through easy access to the cluh's mailing lists

Backstreet In Move LOS ANGELES - Backstreet Records has moved to 70 Universal City Plaza, Universal City, Calif. 91680

Phone: (213) 508-4590.

Opens In L.A. LOS ANGELES-Bestall-Revnolds Inc., the Australian company which manages Air Supply, has opened an office at 8467 Beverly

Cable TV Picking Up On Country

NASHVILLE Now that country music is shining hrightly in movie soundtracks mehiclub formats and radio programming, it is fast becoming a rising star on the cable tele-vision horizon, especially at Home

and strong," advises Ellen Braver, director of program publicity for Home Box Office, the nation's largeest cable to network "While they don't rank quite as high as top mov ies, country programs are strong, especially in rural regions.

Keeping those statistics in mind, New York-hased HBO recently wrapped production on two country specials, "Country Music A Family Affair" and the "Neewollah Festival," Both are set to air in early 1981 in all 2,000-plus HBO markets, with potential viewership in excess of five

Thematic staging is a key factor in the success of HBO specials "Country Music. A Family Affair" centers around the family nature of country music. Taped at the Grand Ole Opry House on Election Day, the special includes appearances by cousins Mickey Gilley and Jerry Lee Lewis; Dotte West with daughter Shelley, and the father/daughter duo, Royce and Jeannie Kendall.

Larry Gatlin and the Gatlin Brothers Band also appear in a segment videotaped earlier in the day Cohosts Tammy Wynetle and Roger Miller are joined by their respective spouses, George Richey and Mary Miller

*Country music has long been a family affair," notes Betty Bitter (Continued on page 531

Green Promotion On 'Humanesque'

color of an RCA Records' promotional thrust for Jack Green's album 'Humanesque.'

The campaign's concept centers ound pro basketball and football teams whose team colors are green and its four-way thrust involves the teams, radio stations, retail store and RCA's sales force.

So far, the participating teams are the Boston Cellics, the New York Jets and Philadelphia Eagles, with the Seattle Sonics expected to join

Here's how the green scheme orks: selected radio stations in each market run a call-in contest, while Geeen's single from the al-hum, "Murder," is heing played on the air Anyone calling in receives a copy

of the album and is entered into the contest. Drawing is either done by the statum or by the participating re-tail stores, with the winners heing awarded tickets to sports events, as well as other prizes

The label points out that while the overriding concept is national in scale, each market is treated as a separate entity. Even in cities where lo cal teams are not colored green. other tie-ins are being developed.

In addition to local stations, retail counts participating in the drive include Peaches, Record Bar, Straw hernes, Camelot, Tower, Elory, Sam Goody, Wee Three, Kemp Mills.



DOUBLE PLATINUM-Pat Benatar receives platinu president Sal Licata for "In The Heat Of The Night" and "Crimes Of Pas-sion." At the ceremony are Roger Capps, bassist with her band, guitarists Neil Geraldo and Scott Sheets and Licata.

Liberty Sponsors Dance Contest

LOS ANGELES—Liberty Rec-ords is launching a national "Dance The Two Step" contest to support the release of Susse Allanson's single of the same name and her "Susie

The promotional campaign is coordinated with key radio stations across the country which will judge local dance contestants to select the top couple in their area

boots. Participating stations are WSAI-AM Cincinnati: WHK-AM Cleveland, KRKE-AM Albuquerque, N.M., KOUL-FM Corpus Christi, Tex., WPNX-AM Columbus, Ohio, WKDA-AM Nashville; KPLX-FM Fort Worth; WMAY-AM Springfield, Ill., and WPLO-



AM Atlanta

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Kenny





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"TOGETHER"

THE FIRST HIT SINGLE FROM THE ALBUM

"CITY NIGHTS"

PRESENTED BY THE BOARDWALK ENTERTAINMENT COMPANY



rectors approved Wednesday (12) a \$22 million investment in videodisk

research and production. A major

portion of that mancy will be poured

nto the company's record and tape

duplicating facility in Carrollton. Ga, says CBS Video Enterprises

Videodisks produced in Carroll-

ton will be ready for shipping in June 1981, according to Leslie.

"This is an important manufac-turing posture," he adds.

format, which is mono-only, but

Leslie says CBS will press stereo disks as soon as RCA goes stereo. CBS leaves open the possibility that it will replicate disks for other

labels. Video Enterprises vice presi-dent Mickey Hyman cites "substan-

tial capacity" which will be installed in Carpollton

"Capacity is a function of the number of presses we install," he says, "and we'll put in as many as we

pend on the reception to the RCA takeoff. We'll have enough facility."

need. The rate of expansion will de

The disks will be in the RCA CED

chief Cy Leslie.

The magazine, aimed at professional and amateur musicians, as well as the "involved listener," will lishers Sam Holdsworth and Gordon Baird from main offices in Gloucester, Mass. Associated publisher Gary Krasner remains in charge of the publication's New York office.

Musician Player & Listener. which publishes 10 times a year, will top 100,000 in circulation in its next

Research & Promotion Approved By Board Of Directors CBS product is going to video spe-cialty and record stores nationwide at suggested list prices ranging from

\$22 Mil CBS Videodisk Bet

Leslie adds that CBS is distributing on a test basis to some photo out-lets and other stores "in order to get on a learning curve.

At the same time the company will launch a marketing campaign which includes point-of-purchase material and posters based on a "Wizard Of Oz" theme. That movie, along with several other MGM titles, is amning CBS Video's first releases. Leslie says CBS is distributing on a sale-only basis. He feels that as the price for prerecorded tape comes down the rental question will disappear, but adds that the company will have to devise a rental system" if unauthorized rentals become a

Although Leslie says record dealers are more interested in the disk, he warns that tape will not be replaced "The two systems should coexist," he says. "The geniuses in Japan will not sit by and see the VCR knocked out by the videodisk. I'm sure they will solve many of the GEORGE KOPP

AUDIO COMPANIES BLAZE TRAIL

3 U.S. Firms Do Business With China; 4th Negotiates

LOS ANGELES-Americ dio companies have blazed the path wishing to link up with the People's Republic of China on a trade ha Three U.S. firms are already doing business in Mainland China,

with a fourth known to be currently The first three pioneers are Am-

pex, Harrison Systems and Cetec Gauss, with the fourth being Inter-Ampex has been selling profes-

sional audio and video equipment to China for nearly two quiet years through its Ampex world operations in Hong Kong. The firm also main-tains a staff of China experts there to monitor its equipment in the Main-

Chinese pro broadcasting consoles and Cetec Gauss has sold two complete high-speed tape duplicating systems to Pacific Audio and Video Co. Ltd., an affiliate of the Kwong Tung Province Broadcasting Group Jowned by the China Broadcasting

Overall, U.S.-China trade, ac

cording to an Ampex spokesman, is approximately a \$2.4 billion a year business with the monies coming non-entertainment industry goods and services in the main

According to Cetec Gauss presi-dent Mort Fuji, who recently returned from a trip to China "China is moving to fast become a moderntry, but it needs more tech nology China plans to be self-sufficient by the year 2000, so the business people are eager to import Western technology, ideas and auto-

The Chinese are already duplicating classical and popular Chinese music on cassette throughout Asia The penetration of high-speed tape duplication in China is significant. Fuji says, "because it indicates the intry is prepared to use Western technology in the music and tape in-

Protocol for doing business with the Chinese seems to be loosening up. There has been some progress in cementing a copyright agreement between the US and the People's Republic, something which record companies and music publishers need before they start a free and open relationship

"While American firms have been cautious ahout entering joint ven-tures with China, there is a desire by Chinese government officials and business leaders to work with American companies," comments Terry Wherlock president of Inter Magnetics, reported negotiating with the Chinese to build a tape manufacturing factors for them

The Chinese have been working hard to offer investment incentives like tax holidays, repatriation of profits overseas and management independence," Wherlock says,

According to Ampex, nearly 500 foreign firms, including about 150 American companies, have visited Peking since last year to explore intly-ventured investments in China. Ampex products heing as-sembled in China to foreign specifications include tape recorders, radios, tv. blank and prerecorded

Overseas Chinese husinessmen from Hong Kong and Macao account for the majority of the con-tracts between China and outside

The current lack of foreign exchange between the U.S. and China presents a major problem the two nations must jointly clear, business leaders agree.

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Radio Shack Moving Into Programming Videodisks?

LOS ANGELES-The grant Fort Worth, Tex.-based Radio Shack p. Already in the fold are Sears. chain "does not rule out the possi bility" of involving itself in original

J.C Penney and, reportedly Mont gomery Ward. Japanese allies already include Sanyo and Toshiba and reportedly Hitachi Shack has 4.000 stores and another 2,000 dealvideodisk music programming, according to senior vice president Berers and franchisees. This would-be scenario comes to

Appel makes it clear, however, that Radio Shaek is not having the hardware direct from RCA but rather from a Far Eastern supplied who will be licensing the RCA tech

The Radio Shack branded player will come in for around \$500, indicates Appel. Radio Shack will also (Communed on page 72)

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light in the wake of Radio Shack's

decision to join the RCA capaci-tance CED videodisk camp.

Radio Shack will buy a CED

player from a Japanese supplier who has licensed the RCA technology.

Introductions are expected next

cant in the enormous marketing clout accruing to the RCA videodisk

June The RCA decision is signifi-

(2) Thurs , Jan. 22 JFK/NCE Frt., Jan. 30..... NCE/JFK

(3) Wed., Jan. 21..... JFK/NCE Fri., Jan. 30.....NCE/LON Wed., Feb. 4...... .LON/JFK

(4) Thurs., Jan. 22.... Fri., Jan. 30..... .NCE/LON LON/JFK Sun., Feb. 1..

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RCA Ignites Promo Blitz For Parton Film And LP

NASHVILLE-RCA is igniting a nationwide blitz on Dolly Parton that will encompuse a multi-faceted promotional push tieng-in with the dual release of the singer's first ma-jor film and latest LP.

Focal points of the intensive cam-paign are "9 To 5," the 20th Cen-tury-Fox picture starring Jane Fonda, Lily Tomlin and Parton, and the new Parton alhum, titled "9 To 5 And Odd Jobs."

Aimed at saturating all music for-mats with the current release of the album this week, the thrust of the promotion is on an extensive crossmerchandising program by RCA national and regional sales and promotion staffs.

A series of "9 To 5" radio contests on both pop and country stations are being coordinated that will offer local listeners with special promo-

anal items that include "9 To 5" coffee mugs. T-shirts, clock rad Stations acorss the country are en-

couraged to participate in a "secre taries contest" in which audience members will have a chance to join the official "9 To 5 Club " Membership benefits would include a limousine to and from work for the day. use of a special maid for an afternoon and a paid day's vacation from

In-store point-of-purchase mate rials used in this campaign will include trade and consumer print ads 60-second radio spots, radio giveaways and a line of four-eolor dis play material featuring the LP's graphics

Additionally, a video piece spi lighting Parton performing the title (Continued on page 52)



Parton Push: RCA Records is setting up massive in store displays supporting Dolly Parton's new LP, "9 To 5 And Odd Jobs." The album push is tied-in to the release of Parton's first film, also titled "9 to 5." The clock-radio giveaways featured in the RCA biltz. Setting up this display in a Nashville Camelot
Records store is employe Glenn Middleworth. MUSICVISION MINIMUM: \$45,000 FEE

LOS ANGELES - Forty-five thnusand to \$75,000. That's what talent managers were told would be the cost to have MusicVision handle one project at a recent luncheon meeting of the Conference of Per-sonal Managers, West

The subject of what the Dennis Laventhal-Lenny Beer L.A.-based firm would charge for its services emerged during a panel devoted to the independent promotion person at the Beverly Hills Hotel.

The panel was moderated by manager Sherwin Bash and in-cluded Laventhal, Beer and Danny Davis of Casablanca, among others One manager asked the Music Vision officials for a "ballpark fig ure" for working a specific project. from \$45,000 to \$75,000, says one in-

dependent man who was in the audience Asked by another manager what the \$75,000 gets the customer, the answer was that no specifics could be discussed in this open forum, but a private meeting would clarify what kind of program could be assembled for the recording

N.Y. Met Opera Reopens Dec. 8

NEW YORK-The Metropolitan Opera here, whose September opening had been postponed due to a series of labor disputes, will open the week of Dec. 8

The announcement came after the Met reached a contract agreement with its chorus on Thursday (13). Orchestra members had signed two weeks previously and it was ex-pected the other unions would sign quickly. The chorus negotiations proved to be surprisingly difficult.

Seventeen unions in all have been involved in the Met negotiations Although the season itself will begin several weeks late, the radio broadcasts, scheduled to have begun Dec. 6. will be delayed by only a

Handshake Opens Office In Chicago

NEW YORK Handshake Records has finalized label president Ron Alexenburg's strategy of divid ing the U.S. into three gengraphical areas with the opening of a Midwest office in Chicago.

The office is under the direction of Larry Green, who spent seven years

The Chicago outlet is linked with New York, the label's home base. and Los Angeles, where Joel New man directs operations there-

Alexenhurg has each of the execu tives handle responsibility for pro-motion, artists relations and product follow-through on the radio and re tail levels

Allen Will Headline NEW YORK Peter Allen, of "Bi-

Coastal" fame, headlines at Radio City Music Hall for three nights in January. The show was specially written for Allen and the Music Hall's Rockettes, who costar Tickets

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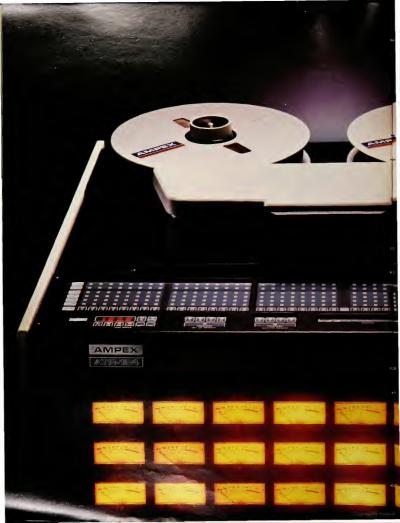
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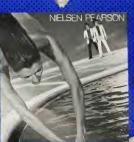
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is Making Waves!

Cognitol







Strikers Stalled

LOS ANGELES-Talks between the striking American Federation of Musicians and film producers are still suspended as both sides are divided over the pay television/video

Negotiations came to an abrupt halt in the 3½-month-old strike Oct. 29 after the producers introduced the topic of payment for video and

pay tv into the proceedings. The AFM claims the action came as a surprise as it had been on strike over the issue of payment for reu in commercial television. So far, the producers have refused any agree-

ment without a video/pay to clause "What's stalling us is this brand wassue," maintains Bob Crothers. dent Victor Fuentealba "It's unethical and immoral."

(Continued on page 72)

MOTIVATING

CONSUMERS.

has been retined to an excep-

tional degree by any number of manufacturers But what

happens it "the men in the

middle" don't get the mes-

space or bury it, who switch

brands or push them They're

the programmers who introduce and expose your product.

An integral part of every suc-

cessful consumer promotion

program is a strong trade pro-

gram that gets the active co-

tomers Even your own staff

lurn on those who turn on

operation of your industry cus-

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millions. And we can prove it-

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with case history after case

Arrest Newsman On Chain's Premises

MILWAUKEE The financially troubled 1812 Overture Records and Tape stores are embroiled in a legal with a news reporter from WISN-TV who was arrested after being found in a warehouse owned by the Alan Dulherger company

The reporter, Charles McLauch lan, was picked up Nov. 6 after Dulberger found him in a building at 2638 N. Humboldt Ave. Me-Lauchlan claims a forme plove invited him into the huilding

According to Dulberger, Mc-Lauchlan had told him at that time that "we are going to get you" and asked why Dulberger had supnosedly used business money for personal reasons

The reporter left after Dulherger ordered him from the building hut he returned about an hour later with a camera crew McLauchlan was then arrested by police who had heen called in the interim by Dulberger None of the film crew was taken into custody

The fact that a former store of ploye might have invited Mc-Lauchlan into the warehouse was revealed Nov. 11 at a conference with Michael Malmstadt, a Milwaukee county deputy district attorney. Malmytadt was told that the reporter had passed a lie detector test. Some of the questions asked McLauchlan

apparently dealt with how he got into the warehouse According to the lie detector test, McLauchlan truthfully answered that a former 1812 Overture emplove called him to come to the warehouse. The test also allegedly showed that McLauchlan said he

did not remove anything from the files there. Malmstadt says he still has not decided whether to charge Mc-Lauchlan with a crime. He says that the important issue is to determine the reporter's intent on going to the

warehouse. The financially troubled reco is associated owes WISN-AM about \$60,000 in unpaid hills, according to

Lee Dolnick, the station's sales man-Malmstadt says he has not y talked to the former employe of the firm: however he says the individual is a potential defendant in the case. Dulberger says the man had been laid off about three weeks ago and did not have keys to the ware house He adds that the man had no

authority to let anyone into the facil-

Dulberger tells Billboard he saw McLauchlan going through the files of the corporation when he and his of the corporation when he and his wife had driven to the site to pick up some advertising materials. "I was surprised to see the guy there," Dul-berger says. He adds that he recognized the reporter as being the sam man who on Nov. 4 came into one of the old 1812 outlets being refur-

bished prior to its reopening "He came into our store though we had signs on the door saying we were closed for remodel-ing. He refused to leave for several inutes at that time," Dulberger claims.

The firm's two reopened stores ar at 1901 E. North Ave. and at 5821

W Capitol Drive, both in Milwankee Dulberger's mother Char-lotte is now the sole shareholder in the new William Tell Overture Corp. Dulberger says his title is now mi keting and merchandising manager

In a prepared statement after the reporter's arrest, Mickey L. Hooten, president and general manager of WISN-TV, denied "the occurrence of any criminal activity." the reporter is still on the job McLauchlan was kept in juil until then released on \$500 hail.

PH Factor Now Creative Factor

LOS ANGELES-The PH Factor. Los Angeles-based production firm. has changed its name to the Creative

Jim Hampton, president of the firm, cites expansion as the reason for the change. "The name Creative Factor better reflects what we're all ibout today as a company," says The name, according to Hampto

is just one of many changes in prep-aration for expansion into music. television and multimedia in 1981



MAKING ROUNDS-Boardwalk artist Harry Chapin appears with televis "The Mery Griffin Show," Chapin Is the first artist host Meny Griffin on signed to Boardwalk Records.

MOR Gets Boost On the New L.A. Bainbridge Label

LOS ANGELES-Industry marvive but also MOR radio and autline

Bainbridge Records, but to natio

ally reenervate that brand of reper-

"We are trying to enlist not only

other adult music-oriented labels

like Request and Project 3 and those with defunct catalogs they could re-

keting veterans Stan Marshall and Lee Armstrong have aligned with music programmers," Marshall exgood music promotion speculist Jim Schlichting to establish not only their new MOR-oriented label,

"Demographics point up the mounting numbers of older people ahead over the next two decade isserts Marshall Flektra/Asylum's marketing topper for five years until he left that post earlier this year. "They fill a widening gap in our cus-

tomer potential "The problem with radio is as (Connnued on page 71)

Oancer's Jaguar Mask t Guerrero, Mexico used in the procession of San Francisco Courtesy of the Southwest Museum Los Angeles



Your art is entertainment. Ours is banking Some banks wear good service like a mask. Their smiles come off

quickly when the going gets rough. But at First Los Angeles Bank, good service is more than skin deep. That's why we have a special Entertainment Industries Division

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'The men in the middle" stand between the manufacturer and retailer recently closed its six Milthe ultimate consumer waukee and Madison outlets (Bill-board, Oct 25, 1980) and reopened two stores Nov. 7 under the new cor-They're the wholesalers or retailers who dam the distribution flow or smooth it who porate title of William Tell Overture stock the product or run out Businesses with which Dulberger who give it prominent display

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Landson America Conf. Hydro A. Roccelly 4, 17 (2014). See 1, 1641-1758.

Seep 4, 1610. T. Good and the Proc. 16 (1914). See 1, 1641-1758.

Bang, George 2, 1611. See 1, 1611-1759. See 1, 1611-1

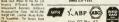
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Commentaru

Razing An Audio Landmark

The following austron was adopted by acclaim of governors, officers and trustees of the New York chapter of the Recording Academy Nov 6. It does not necessarily reflect the s of any other chapter or the national office of NARAS

If the rumors that persist about CBS Records' 30th St. studio are frue, the recording industry in New York City is gning to love a dear friend and heloved. Egendary recording site early next spring. We hear the 30th St. studio has been sold and will be torn down to make way for an apariment building

'An obligation to maintain 30th St. as an active studio'

These comments might appear the height of sentimental reaction if the action were to destroy a recording studio with onl its considerable history of the last 32 years to recommend it But the studio has not lost its validity as a recording facility This is not our opinion alone. It is supported by many singers. musicians, producers, engineers and even presidents of record

An example The late Sonny Burke, Frank Sinatra's producer of "Trilogy" (his most recent album), was quoted as saying that he dreamed of producing an album with Sinatra at

h St. The dream came true lust year when one of the records in the three-LP set was recorded at the studio. In addition to CBS Masterworks, Angel and Nonesuch Rec-ords, as well as others, have had and still have projects that are being recorded at 30th St. And "Barnum," of course, is only the most recent Broadway show to be recorded there

So we see that 30th St. is being used as a recording studio, although perhaps not as much as CBS Records would like, or quite enough to "make ends meet"

The church huilding which became the 30th St studio v built in the 1850s. It could have been considered a historic landmark on the hasis of that date alone, had its outside architecture

not been altered drastically in ensuing years. However, its landmark status should still be assured for its inside urchitecture which made it possible for it to become the best recording studio in New York, if not the world.

If CBS has no further use for the building, there is yet no reason to give up hope that it may continue as a recording studio. We don't have to witness a mercy killing, or an assassination.

How about an adoption? There must be someone willing to

buy 30th St. and keep it as a recording studio. We do not know if its continued use as a studio ever entered into the real estate negotiations. However, it seems to us that

there is an obligation for the owner of such an audio landmark to maintain it for the record-buying public all over the world. A sense of utility, audio recording desirability and history has to he balanced against financial considerations which seem to dietate a sale to the highest bidder.

We and many of the people we have spoken to feel the ecording activities of the 30th St. studio should be diversified to include film scoring, a video soundstage, audio editing for video and, perhaps, use as a rehearsal hall as well. All this

'How about an adoption'. instead of 'a mercy killing'

What will people say when they find out the recording 'home" of "South Pacific," "Sound Of Music," "My Fair Lady," "West Side Story," "Candide," "Camelot," "A Little Night Music," "Chorus Line" and "Annie," not to mention vinsky, Bernstein, Streisand, Horowitz, Boulez, Ellington, Busin Mitch Miller Issue Stern etc. etc. will be torn down for an apartment house

We wish that all who agree that 30th St. should remain as a studio will join with us so the message becomes clear to those involved. If not, perhaps we will all be invited to the wake.

Articles appearing on this weekly page are designed as a forum for the expression of siens of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036

Letters To The Editor

I have read with interest the letter from Bernard Chevry, Commissionar General of M10EM, published in the Nov. 15 issue of Ballboard. With all dise respect to his position I think it is indetensible

Dear Sir

In the lirst place, since I am a private citizen and most of the members of our industry are not officials of the government what better way to demonstrate our clive sense of indignation than to register a pro test against an event is which our industry voluntabily icipates, re , MIDEM

Though it is entirely correct to suggest that there is an relationship between the MIDEM and the French vernment, certainly even Chevry would agree that if The year was 1936 and the placa was Munich, then would indeed, be some correlation between a tack of participation in such an event and the official policy of that particular host country and its attitudes

Il is true that the music business has had a trade tion of "ignoring" external realities fit is sophistry to suggest that the MIDEM boxcott activity has raised considerations of national borders, races and retgions "I as an American Jew haven I raised these is surs. It is the shameful bombing in Paris, coupled with the seported French reaction which has made these considerations manifestly relevant. I think the time has come to cease living in such an almosphere of

The question of a boycott is a meaningful exercise shedding ignoratica aside I suggest that the U.S. Olympic fear could have "ignored" the behavior of the Russian government in its invasion of Alghanistan and merely adopted on "ignorance" posts of view But instead it chose to register its symbolic protest by and attending the 1980 Olympics. Should functioneries in the music industry be tess socially responsible than

priate and certainly counterproductive, there is noth ag offensive or destructive in what I am suggestingmerely non altendance at a voluntary event to register a symbolic profest against discrimination and the at sphere of religious intolerance which allows if to

Because bialant anti-service French views wereven more disturbing in 1977, does not militate against the offensiveness of this point of view today for ul terms. These attriudes are objectionable at 17% 12% and 10%. Though in each and every community including this country, there is a small percentage of bigots who publicly and actively reconlism their bigo fry, I would suggest that the current level at professed

'too many lees" in France is the fact that this seatment was appe the synagogue bombing

It is curgos that Chevry has not addressed the fun mental issue. Though he has a legitimate comme cial reason to support his point of view, one would hope he coald respond in moral rather than practical

Also if anneed sale that a MIDEM how cott may not be an appropriate response for Jews Joyne in France III outside France who have a greater range of choice green the acachical realities of the salvation Michael R. Shapire

Los Angeles

I write you both as an individual and as a representative of the Arista and Ariela U.S. record and music publishme operations to express my professional conand the bestlant, almost negligent, attitude of the French government towards the event

Dear Editor:

the latent, and even sometimas bistant, anti-semitism Oberent in these events. But one must acknowledge that the facts are less than clear as to who is precisely responsible for the overt acts However although the overt acts are profoundly

disturbing, it is the dissembling attitude of the Free government that represents the real cause for elarm By that I do not mean the official policy of the French government fowards the State of Israel (although that may be disturbing to me as well), but rether their con Siderably less than dynamic efficude lowards the basic human rights issue reised

It is fransparently clear that, although for public se lations reasons the French government has 'ap proved" of various marches and demonstrations leaders of that government have been less than forth

I'm quale sine that their ettifude has been dictated by their own perception of France's primary interests and have been a clear signal to those looking for such a signal but one cannot be so have as to not call the Under these circumstances if do nel sae how any individuel interested in human rights as an integral

part of our lives can support or participate in activalies in a connicy that holds these altitudes. Accordingly, for so long as such circumstancies en is), the Arista and Ariola U.S. record and music pub-lishing companies will not and cannol participate in

extent that that conference is going to be held on French terretory or under French auspices I know that the organizers of MIDEM would like us to believe that the actions and attitudes of the French government have nothing to do with it it that be the case then I call upon those same organizers to stand

up and be counted on this very issue and move the MIDEM conference to another location If they are truly interested in the continuation of that important conference and if their words are more than debater's ploys, that is what they the should be suggesting Absent that substantive approach, their words ring hollow

To Keynt SI John whose article appeared is the Oct. 18 issue, I say, Bravol I'm into my 28th year of broad casting and have watched the radio and music world witd, twist and confuse themselves over all these

His comment that "only a handful decides what ev eryone will hear" mas the gots of his message, and might just lose him a few friends. But, hell that is purt of life. When some of us get up and speak the truth, we ara almost always surprised at the number of people

on the air, I can back St. John up 100% on his Inoughts about programmers and other an people if respect him far bringing to light a matter that is little known to the

F, Bruce Parsons General Manager, WEEJ-FM Port Charlotte, Fis.

Please add the following of our slation as con

ring verbalim with the commentary "There's No Lull In Creativity" by Keym SI, John (Billboard, Oct. 18.

Clark Meyer, Loren Stanley, Oona Buckingham, Torry Richers and Belb Evans, as well as myself Richers and germ trains, as who as mysen.

Thenk you from all of us and thousands of our literers in Western lows for punting it.

Operations Manager, KKRL-FM Carroll, fower

ZERO IN ON TYBOY'S NEW ALBUM

SD 19285
Produced by Tim Friese-Greene and City Boy.
ON ATLANTIC RECORDS AND TAPES









The Queen of Soul returns to her throne.

"Wow, Oh Wow! The latest LP by the **Queen of Soul** is a real knockout. **Lady Soul** renders all the tunes with soul power that only Aretha can pour out...wait until you hear the way she takes 'Can't Turn You Loose' and makes it her own national anthem. All the songs are touched with a touch of gold that will quickly shoot this LP to platinum. **The Queen** has returned to the throne."—N.Y. Amsterdam News

"Aretha is a dazzling reminder that **Lady Soul** has never veered far from her gospel roots... lush ballads and finger-poppin' R&B complement the power and glory of Franklin's feathery, four-octave soprano."—Newsweek

"A great, spirited album for Aretha Franklin,

The First Lady of Soul. At her best, Franklin
drives notes into a frenzy—and that happens
often here. Her sparks of exultation are basic soul,
pure Franklin. An important record!"

—Detroit Free Press

In a word...Aretha.

The <u>spectacular</u> Arista debut of Aretha Franklin. Featuring the smash hit "United Together."

Produced by Arif Mardin and Chuck Jackson.

ARISTA

Billboard Singles Radio Action.

Based on station playlists through Tuesday (11/11/80)

PRIME MOVERS-NATIONAL

LEO SATES - More Than I Can Say (WB) NEIL DIAMOND-Love On The Rocks (Capital)

· PRIME MOVERS...The two products

 NOO DRS.—The two key products
added at the radio stations listed ** ROD STEMMET-Passage i by station personnel

are marked ** BREMOUTS-Billboard Chart Depart ment summary of Add On and Prime Mover information to relact greatest product activity at Region al and National levels

Pacific Southwest Region * PRIME MOVERS

FIFE WORDER_Mayor Stantos (Molows)

PARE SPRINGSTEER—Hungy Hearts (Grawbias TOP ADD ONS

ORDIG=The Tigle is plight (Chrysland)
OSTEMBET = Passes (WIO
WIST MAKE, DW = 1 Made it Through The Rain (Resta) BREAKOUTS

KFI-Los Angeles (R. Collins-MO) ** BRUCE SPRINGSTEEM-Hangry Heart 30

ROSS-I in Coming Out 18.5 LEO SAYER -- More Than I Can Say 16 10 CHRISTOPHER CROSS-Naver Be The Sa

ARDT GIER-Time Is Time
 ARDT GIER-Time Is Time
 ARDT MANICON—I Made II Through The

. OLIVIA BEWTON JOHN CLIFF RICHARD-. THE MAPORS-Turning Japanese - X & 29

ROO STEMART—Fassion
 BLONDIE—The Tide Is High—0 30
 ARRA—The Winner Takes II All

RPLA-Les Angeles (B. Stencatto-MD) ** PAI BENATAR-Hil Mr With Your Best

** LEO SAYER-More Than I Can Say 24 19 • CARROLL STREET CARD - BARRY GIRB-Course

JOHN LEHNON—Starting Over 18 16
 FARBRA STREISAND—Horson in Love 4 3
 BLONDE—The Tide Is High

. KOOL & THE CANS-Calebration - X D 26 OR HOOK-Gats Can Get II DRAYL HALL II JOHN GATES

KRTH (REARTH)-Lus Angeles

* * BARBAR STREESAND/ RAPRY GIBB -

** STENE MONDER—Market Blaster Z4-15
 * MAUCE SPAINGSEEBE ** PRINCIPS MEAN T-MONEY MEAN T-SE
 * HELL DUMOND—Love On The Rocks 26-19
 * JOHN LEARD N—Sharting Over 12-9
 ** BLOMBEE — The Safe in Migh
 ** BARRET MARKOW—I Mede in Through The

· MARINETTAN TRANSFER-Trickle Toronto MEART-Tell II Like H IS
 DOORIE ERDTHERS-One Step Closer
 GLYVII NEWTOB JOHN-CLIFF BICHARD—

THE ROBGIS-Everybody's Get To Learn RFMB FM (B 180)-San Diego (G. McCortney

. . CHBISTOPHER CDOSS-Bever Be The

teo) or you was a stand whole a light grand ++

a PARREA STRUKANO/RAPRY GIRR -- Coults

PAGE SWIDN—One Trick Pony 22 17
 DWMA ROSS—B's My Torn

a BIFF SERVEFFARSON ... If You Should Sad ... It NGR (1781 - Con Diseas IP Hemiden - MO)

* * STEVE WORDER ... Master Blaster 13 5

* THE POLICE—De Us Do Do Do Da Da Da 27 USD SANSR - Move Than I Case Say 28-75

 BLONDIE—The life is High
 DARBRA STREISAND BARRY GIBB—Golly-. CHRISTOPHER CROSS—Hever Be The

 IDMA LEARON -Starting Over - 0 18
 EL/BC-You Shook Me All Night Long - 0 30 K(RN-Sakersfield (G. Davis-MO) ** CHBISTOPHER CROSS-Bever Be The

Same 12.5

++ DARYE HALL & JOHN GATES—You re Lost That Lown Feelin 7 3

DANA 6055—I in Coming Out 10-16

LEO SATER—More then I Can Say 8-4

10HH LENNON-Starting Over 17 14 ee THE BASTS—Tare And Welk Away ee 800 STEWART—Passion

 THE RIBGS—Switcher To Glide
 HEART—Let III Line It Is SARBY MANU GW-I Mode II Forough Tha

. THE POLICE-Or On the On the On the On On-O . DR. NOOK-Gets Can Get II - 0 30

HOPA-Phoena (J. McKay-MD) ★◆ MEL DIAMOND—Love On The Rocks |2 6
 ★◆ JOHN LEMNOD —Starting Over 22 9
 TWE POLICE—De Do De Do. Oe Da Da Da 28.

. BANDY MEISWED ... Down lottele My Heart 23 . MR WPPLY-Every Woman In The World 16

.. BARBRA STREISAND/BABBY GIBB-Guilty—0 13

•• BRISCE SPRINGSTEEN—Hungry Heart—D

. THE NORGIS-Everybody's Get Ta Learn

· OMBIA BOSS-N'S My Torn HARRY CHAPIN-Sequel

HEART—Tel II Like III is
 AREA—The Waster Takes III ALL—II.
 ANDY CASE—Tyme to Trink
 DR HDDX—Gats Can Gel H—II.

HRUS-Phorne (S Birers-MO) .. RANDY MEISHER - Deep littlede My Heart

** JOHN LERNON-Starting Over 30 22

 BRIDGE SPHINGSTEER—Hungry Heart 21 15 ■ ROO STEWART - Passabe - 0.35
 ■ BLONDIE - The Tide is High - 0.39
 MEART - Tell B Like It is - 0.49

K RQQ (R BQ Radio 94)— Tectors

. . PAT RENATER ... He Me Mith Your Best ** BEIL DIAMOND-Laye On The Rocks 21

■ BROCE SPRIBGSTEEN - Hungry Heart 12 9
 ■ CHRISTOPHER CROSS - Never Re The Same

* BARB RA STREISARD / RAPRY GIBB - Coulty

** REREA-Together - 0 29 ** ROOSTEWART - Passion - 0 28 • 08 HOOR - Gets Can Get 8 - 0 27

NEMO-Las Vegas (8 Mexander-MO) ** DMHABOSS-tox Comme Out 8 4 ** THE MCKSONS—Lovely One 2 | * BARBRA STRYISARO: BAPBY GIRB—Guilty

. PAT BENATAR-He Me With Your Bast She

BOD STEWART - Passion
 BURDIE - The Tide Is High
 STRCY LATTISAW - Let Me Be You: Angel - 0

800 SEGER - The Horsental Box DOONE BROTHERS—Our Strp Closes HEART—Tell 11 Like 10 15 - 0 30 BARRY MANU OW-I Made II Through The

HLUC-Las Vegas (D. Anthony - M.D.) ** KEBRY ROCERS—Lody) | ** CHASTOPHER CROSS—Recet Be like TOP ADD ONS -NATIONAL

BLONDIE - The Tide is High (Chrysahs)

BARRY MANILOW-I Made II Through The Rain (Aris(a)

 BRUCE SPRINGSTEEN—Munitry Meant 19 3
 MER GRANONO—Love Do The Rocks 24 11
 BRLY JOEL—Sometimes & Factory 15 10
 CHEAP TRICK—Stop This Garnet AR 900 STEMPT - Parent

· EDDIE RABBITT - I Lour A Ramy Right Pacific Northwest Region

PRIME MOVERS O TOP ADD ONS

BREAKOUTS

#FRC -San Francisco (J. Peterson-PO) ** LEO SAYER-More Joan I Can San 39 29

 JOHB LEWROR - Starting Over 25 15
 KOOL & THE GAMG - Celebration 38 28 BRUCE SPRINGSTEEN-Hangry Heart 18 .. CHRISTOPHER CROSS-Never Be Ita

MEART-TER II Like II I: ROD STEWART-Passed FRED HNDSLOCK/SHSAN ANTON—R/Un

. RANOT MEISNER-Ores Imade My Heart-O.

 PORTER SISTERS—Cauld | Be Dreaming—D KDOA RM - Sacramento (C. Mitchell-MD)

 * * BARBER STREISARD—Woman in Love 2)
 * EART ROSEBS—Lady 6 4
 * OORNA SUMMER—The Wandetar ee JOHR LENMOR—Starting Over-0 10

BIGT-French IM Doncell-MO1

KGW-Portland (), Herman - MO) ** BBUCE SPRINGSBEER - Hungry Heart 27

. . NEW DIAMONO. Loss On The Rocks 20. . RANDY MEISHER-Deep Incode My Heart 23

. THE KONGIS-Everybody's Gol To Learn · STEPHANIE WILLS-News Horn Love Like

This Before 15 LD

This Before 15 LD

This Before 15 LD

This Before 15 LD

This Before 15 LD .. AIR SUPPLY-Every Woman In The World-

. BARROS CORPOSANO DARRY CIER-C-O-PAUL SIMON-One Trick Pary - 0 30

. DUNN RENTON JOHN CLIFF RICHARD-Suddenty - 0 26 • HEART - Tell II Like II 1s - 0 29

SMIK-Portland (C. Kelly-MO) * * PAT BENKERB-Hit Me With Your Best ** BEIE COMMOND—Love On The Rocks 26 CHRISTOPHER CROSS—Breez Be Blu Same

CLIVA RENTOR JOHR CLIFF BICHARD-Soddethr 21 18 * RENKY NOCERS—Lady 2 1 •• DR. NOOK—Garts Can Get III ne 200 STERNET - Pare

HARRY CHAPTS -- Sequel - 0:30 ROGER DAK TREY-Without Your Lover-X 0 . BARRY MANELOW-I Made It Through The

#JII-Sealtie (7. Bachanas-MO) .. BEN ORNORO-Love Do The Pocks 20 e # THE MCASONS ... I merly Doc 17 13

◆ CHBISTOPHEB CBOSS—Bever Be The Sa

 PAUL SMON—One Trick Peny 21 19
 IOHN LEHMON—Starting Over 23 21
 ◆ ROO STEMART—Passion ON DIAMEROSS-IT S My Total

BANGRA STRUSAND BARRY GIBS - Guits BRUCE SPRINGSTEER - Hungry Heart - 0 76 ROGER DALTREY-Method Your Love-0 27 HEART-Tell It Like II Is-0 24

HYYX-Seattle (S. Lynch-MO) ** REIL DIAMORD - Love On The Rocks 6-3

BRUCE SPRINGSTEEN—Hungry Heart 15) 1 CHRISTOPHER CROSS—Rever Be The Same .. BLONDE - The Tide is High .. BARBY MANILOW -: Made it Through The

· ROB SECER_The He HEART—TeRIT Like It Is—0 23 ANOT GIBB—Time Is Time a PRINT PROVIDE LEACHE - L'ENTY Stee The

KJRB-Spakane (B. Gregory-MO) * * BOUCESPRINGSTEEN-Hanery Heart 16 * * HEART-Telt III Frie III to 28 18

BARBAN STREISABO, BARBY GIBB - Gurit 13 8 STEWS WORDER ... Marter Rigeler 9.5 CHRISTOPHER CROSS-Rever Be The Same

ee EAGLES—Seven Bridges Road POD STEMART - Passion - I
 ROBDE - the Tide is High
 EARTH, WIND B FIRE - You

e OF MOOK - Gels Can Set It BTBC-Tacoma (S. Cartar-MO) . . BRUCE SPRINGSTEEN-Hongry Heart 22

CLIFF RICHARD—Dreaming 27 23
 PAT BENATAR—His Me With Your Best Shot

. ORBYL HALL & HOME DETECTION OF LOSS That Lovin' Feelin' 18 14 •• EDDIE BABBITT-I Love A Rainy Night

 EAGLES—Seven Bridges Road
 DON WILLIAMS—I Reserve to You—0.27
 CHEAP TRICK—Stop This Game . OLIVIA REWTON-JOHN / CLIFF BICHARD-POGER DALTREY -Without

HEART—Tell II Like It Is -0 26 BLONOIE—The Tide Is High ICBN-Bene (L Irans-MO)

. . PAT BENATAR -HI Me With Your Best BRUCE SPRINGSTEEN—Hungry Heart 39

. BARBER STREESAND RAPRY GRAD, Guillo · CHRISTOPHER CROSS-Bever Be The Same

A CREW MALL & HOUR CAPES... You up load ee HEART-Tell it Like II Is

UTDPIA—I bust Want To Touch You
EDDIE MONEY—Let's Be Lovers Agent—1
OLIVIA BENTON TOHN/CLIFF BICHABO-

THE BARYS - Turn And Built Awar NCPS-Salt Lake (G Weldron-MO)

* o DE HOOK - Cirls Can Get 11 31 15 ** EDDIE BASBITT-I Love A Pacty Right 26 .. EARTH, WIND B FIRE-TO-.. BARBY MANLOW-I Mede II Through The

 MR SBPPLY—Alt Dat 01 Love = 0 27
 KOOL II THE CANG—Celebration = 0 40
 INE POLICE—De Do Do Do Do Do Do Do Do
 MATERIA STREESAND/RAWRING SHIP—Gently-· MARCY LEWY B BORNS GUER-Help Mc-0

WILL (AL BEL)—Louisville (B. Harfield - MO)

o o BRUCE SPRINGSTEEN—Hungry Heart | B . * CHRISTOPHER CROSS-Never Re Th . CHEAP TRICK-Step This Game - 0 37 CLIFF RICHARD—Dreaming | 3 B
 787—I Coold Be Good For You U THE BABYS—tuest And Wark Away — 0 34
ABY HOLLAND—Here In like Light — 0 39

BREAKOUTS-NATIONAL

ANOY GIBS-Tyme Is Time (RSO) DEVO-Who II (WB)

 HEART=Tail 11 Like 8 Is − 0 30 BLONDIE—The Tide is High
 ANOT GIBB—Time is Time
 ROCAPILE—Teacher Teach . PUBL PRANTIE LEAGUE - I Can I Stop This

HRSP-Sall Lake (L. Windgar-MO) ** LEO SAYER-Moor Than 1 Can Say 9 5 ** CHRISTOPHER CROSS-Never Be The . MANDY MCCREP - Ones Invide Me Heart 15

BRUCE SPRINGSTEER—Hungry Heart |
 IDHR LERHON—Starting Over 19-15
 ROO STEMART—Passion
 BLONDE—The Tide is High

CHEAP TRICK—Step This Garrer—0 26 THE RINGS—Switchm To Glode THE BABYS—Turn And Wall Analy —0 29 DOORIE BROTHERS - One Step Closer - D 28 HEART - Tell B Like H Is - D 27

. ALAN PARSONS PROJECT - Games People

NIMB - Denver (D. Ericcon - MO) WA BRUCE SPRINGSTEEN-Hangry Heart 27

** BEIL GIAMOND—Love On The Books 11 5 PAT BENATAR—He Me With Your Best Shot * JIMMY MALE-I'm Happy That Love Has

Found you 23:21

CHRISTOPHEN CBOSS—Never Be The Same * JOHN LENNON-Starting Over 26-22

TOP ADD ONS

BREAKOUTS

** BRUCE SPRINGSTEER-HUNETY Heart 25

** NEIE OIAMOBO-Leve On The Rocks 19

* CLET RICHARD—Oreaming 17-14 * THE WIPORS—Turking Japanese 23-19

AR SUPPLY-Every Homas In The World-27

.. BRUCE SPRINGSTEER - Hanny Heart 23

** OLIVA NEWTOB JOHN CLIFF BICHARD-

Suddenly D 19

• AC/OC—You Shook Ma All Night Long 9 5

■ IOHR LERHON—Starting Over 4.3
 ■ BER, DIAMORO—Leve On The Bocks 15-11
 ■ CHRISTOPHER CROSS—Never Re The Same

RANDY MEISMER—Deep Inside My Heart - D

Oil HOOK-Garts Can Get It
 DIELSER/ PEARSON - It You Should Said - D.

** ARR SUPPLY-Every Woman in The World

BARDIA STREISAND BARRY GIBB-

. THE KORGIS-Everyhody's Got Tallerin

A POSS-I's My Turn

· ANDY GIES -Tone Is Tone

WALY-Lovernille (B. Modie-MO)

ee ROD STEWART-Passion

MDRO., Belret (1 Prep., MO)

HEART—Tell III (she H to (Epic) 808 SEER - The Honzontel Bog (Capital) was presided—Leve (in the Racks (Capital)

CKLW-Detroit (R. Trombley-MO)

Shot 15-11 ** LEO SAYER—More Than I Can Say 13-6 BRUCE SPRINGSTEEN - Hungry Heart 19-14
 CHRISTOPHER CROSS - Never Be The Same North Central Region * PRIME MOVERS

. BOCCE DALTREY - Without Your Love 30-79 GURY - 0-33

•• 808 SEGER - The Horizontal Bop - 0-34

• 10HK LERMOR - Starting Over - 0-32

• ROO STEMART - Passion - 0-35 BRUCE SPRINGSTEER - Hungry Hearts (Columbia) BARBAR STREISARD: BARRY (CIBB - Curity (Columbia)

#800 STEMART - Passion
 #800 SPEEDWAGON - Keep Do Lowing You
 THE NORGES - Everybody s Got To Leans

PETE TOWNSHERO—Rough Boys
 HARRY CHAPIN—Sequel

WCCL-Clirestand (D. Caliles-MD)

+ DEVO-Who It 29 18

* * BARBRA STREISANO/BARRY CIBS-

BOD STEWART - Passion
 BLOROX - The Tide is High - 30
 BARBY MARKOW - I Made it Through The

ANOT GIBS—Time is Time
 THE POLICE—De De De Do Do De De Ga Da Da Da—O

JIMBY HALL—I'm Happy That Love Has

a BOCCO DALEBLY - Wilhout Year I may - D. 70

WKR) (Q102)--Cincinnati (T Gallezzo-M0)

. . PAT BENATAR - Het Me With Your Best

Found Tou-D-29

• puasa NOSS-II's My Torn

• HARRY CHAPIN-Sequel-0 27

• CHEAP TRICK-Stop This Game

NOT MEISNER - Deep Inside My Heart - D

WNC1-Columbus (S. Edwards-MO) DWAA ROSS—I in Coming Out 20-13
 ED SATER—Moce Than I Can Say 157
 BOLLING STONES—She s Se Cold 19-11

 ■ BBECE SPRINGSTEEN—Hungry Heart 23-19
 DARYL HALL/JOHN OATES—Too ve Last .. DOOBIE BROTHERS-One Step Closer-LF NOD STEMART - Passage - LP
 TME POLICE - De De De De De De Da Da Da

. All SUPPLY-Every Woman in The World-. BAKBRA STREISAND BARRY GIBB - CUITY HEIL DIAMOND—Leve On The Rocks—D 23
 HOHR LENNON—Starting Over—D 20

WEST (NJ. II) - Columbus (T. Rutter - MO) .. PAI REBATAR .. Not Me With Your First ** LEO SAYER—More Than I Can Say 12-8

• BRUCE SPRINGSTEEN—Hunger Heart 20• CHRISTOPHER CROSS—Bever Be The San

JOHN LEHRON—Starting Over 22 18

HEART—THE IS Like IS IS—0-25

REL DIAMOND—Love On The Rocks—0-24

RANDY MEISMER—Deep leade My Heart—

BILLY DURL—Screenings a Parting—IN
 CHEAP TROCK—Stop Ties Game—NP
 OEVO—Whip II—NP
 AC-DC—You Shook Me Alt Hight Long.

w779 - Colvoland (B. McKay - MO) WXWK (18WK)—Wheeling (8 Collets—MO)

Southwest Region * PRIME MOVERS

Sometime 16-21

BRUCE SYMMOSTERN - Hongry Heart 19-13

BOGER DALTREY - Mithout Your Love 28-23

HERRY - Join Hilbert 16-0-25

BRANT (HARMIS-Seque) - 0-24

DE. HOOM - Gets Can Get H - 0-25

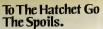
DOORS BRANTERS - 0-25

BROOSTERNAME - FRANCO - 0-26

BROOSTERNAMET - FRANCO - 0-30 (Continued on page 22)

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In their fatest onslaught, Molly Hatchet is "Beatin' The Odds" is worth a solid gold triumph. It's another heavy metal addition to a war chest already rich with platinum booty for "Molly Hatchet" and "Flirtin' With Disaster." which was the battle is far from over.

But the battle is far from over. The Hatchet is currently slashing out across the country, striking city after city in accordance with the plan below. The latest head count shows hordes of new supporters coming in daily.

And as the numbers grow, even the staunchest pockets of resistance concede to Molly Hatchet's "Beatin' The Odds." Don't make the regrettable mistake of betting against them.





Molly Hatchet cuts across the countr

| ١ | 10lly | Hatchet cuts | across | the coun |
|----|-------|-----------------|--------|--------------|
| ij | /17 | Lorgo, MD | 12/10 | Wichita, K! |
| ľ | /18 | Albany, NY | 12/11 | Kansas Cit |
| ľ | 1/19 | Johnstown, PA | 12/12 | St. Louis, N |
| 1 | 1/20 | Erio, PA | 12/13 | Indionopol |
| ľ | 1/22 | Detroit, MI | 12/14 | Lexington. |
| ľ | 1/23 | Kalamazoo, MI | 12/15 | Evonsville, |
| ľ | 1/24 | Fort Wayne, IN | 12/17 | Charleston |
| ľ | 1/26 | Madison, Wi | 12/18 | Cincinnati. |
| ۲ | 1/27 | Chicogo, IL | 12/19 | Wheeling. |
| ľ | 1/28 | Chicago, IL | 12/20 | Rounoke, \ |
| ľ | 1/29 | Davenport, IA | 12/21 | Charlotte, |
| ۲ | 1/30 | Minneapolls, MN | 12/26 | Fort Myers |
| ١ | 2/2 | Duluth, MN | 12/27 | Miomi, FL |
| ١ | 2/3 | Marquette, MO | 12/28 | Fort Plerce |
| 1 | 2/4 | Milwaukee, WI | 12/29 | Savonnah, |
| 1 | 2/5 | Des Moines, IA | 12/30 | Lakeland, |
| | | | | |



TOP ADD ONS ONDIG - The Tide to High o'Corysolis)

THE MARK ON - Is Made in Through The Ross (Feefin)

BREAKOUTS BARGERS STREETARD BARRY GREE-Coving Consolous BOD STEWART - Page and Miles

KSSR (Star 97)-Houston (R. Lawhert-MO) .. DON WILLIAMS -- 1 Behrve In You 13-10

· CARROL STREET, SARRY CHRR. Colle * HER CHAMORD at one On The Rocks 75, 14

 MEART—Tall to Like to Is—29
 ME EASLES—Seven Bridges Road—30 THE BORGES-Everybody's Got To Leave MAC DAVIS—Texas in My Rear View Mirror
 DOGGE BROTHERS... One Step Closer - 0.28

BCMS - Number (1 Stanta - MO) BOILD YERRA CHARLESTER ARREST CARR OF HEIL DIAMOND ... I now On The Rocks 19

. AM SUPPLY-Every Woman in The World 18 * RENRY ROGERS—Lady 2-1
* CHRISTOPHER CROSS—Bover Be The Same

on MAY DR STREETS. The me from De Ones Of Hazzard - 0 30

•• BARKY MARKE DW - 1 Nade It Through The

JOHN LENWON - Starting Over - 0 28 RRUCE SPRINGSTEEN - Hungry Heart - D-27 INANY MILL - L'IM, Maggy That Line Has. STEWS WONDER—Marker Statter—0-26

ERLT-Houston (M. Jones - MO) Ma Luck

BNUS-Delias (L. Balener-MO)

KVIL-Bullas (C. Bhodes-MO)

NF/Z-FM (Z-97)--Ft. Worth (B. Stevens--MO)

BRUCE SPRIMESTEER—Hungsy Neart 8:5
 STEVE MONDER—Master Glaster 12:8
 LED SATEZ—More Than 1 Can Say 76:16
 MOLLING STORES—See 3:80 Get 018:12
 JACKSON BROWNE—Than 1 Get Could Sing

.. BLOBOIE-The Tide is High -Tell II Like II Is. THE RINGS—Switchen' To Glide
 PETE TOWNSHEND—Bough Bo

819(1-1) Pass (J. Zippo-MO) * N BARBRA STREISAND/BARBY GIBB-

GURY 17 5

* BILLY JOEL - Sometimes & Fantasy 13 9

* DUNA NEWTO B JOHN / CLIFF RICHARD -. AR SUPPLY - Feery Wassan In The World 27

* PAT BENATAR - Hit Me With Your Best She BRUCE SPRINGSTEEN—Hungry Heart 34-1G CHRISTOPHER CROSS—Never Ba 1 he Same

 LTD—Shine Dn—38
 THE BABYS—Turn And Walk Away DAVID BOWE - Fashion
BETTE MIDLER - My Mother's Eyes
DOORE BROTHERS - One Step Close

BOD STEWART ... Passage BLORDIE—The Tide is High – 28
 ANDY GIBB —Time is Time —37 BTSA-San Antonio (J. Halton-MD)

 DOM WILLIAMS—1 Believe In You ID 5
 TERRA—Together 17 17
 DAMA NOSS—I in Comorg Out 26 20
 LED SATER—More Than I Can Say 17 9 DAMA RDSS—I in Corner
 LED SAYER—More Than I
 HEART—Tall II Lake II is

 BLOBDIE—The Tide Is High
 CLIFF BICHARD—Oreaming—0 2G
 DR. HOOR—Girls Can Gel II—0 28 . EDDIE RABBIT-1 Lave & Room Burbi

EMF)-Austra (E. Volkeran-MO)

BILE-Salvestan (S. Taylor - MD)

OF DARTE MALL & LOHN DETES-You're Lost That Lovin Feelon 12 7

w MAC DAWS—Texas in My Raar View Marco

 DUMMA ROSS—I'm Converg Out 20 16
 CHRISTOPHEA CROSS—Never Ba The Same .. FOO STEMART—Passion
.. BARRY MARKEUM - I Made H Through The · WATLON JERNAGS.—Theme From Dakes Of BEART—Tall II Like II Is. Dr. ORGUE ... The PLUS PRAIRIE LEAGUE -1 Can'l Stee The MONE FARRAR - Berkless - D 39

EBFM - McAtter-Brownsoulle (S. Overs.- MD) BENNY BOGERS—Lady 2 1
 BENNY BOGERS—Lady 2 1
 BENNY BOGERS—Lady 2 1
 BENNY BOGERS—Lady 2 1 BOLLY JOEL - Sometimes E.F.
CLIFF INCHARD - Creaming 9.5 Mr. Of -You Shook Ma his North Lane 2.1 DARTE HALL & JOHN OATES-You's That tours' Feels' A 2 RBY MARILOW-I Made It Through The

. AND SAMPLY ... Famou Woman In The Morid ... D. BBUCE SPRINGSTEEN -- Hungry Heart -- D 75 HARRY CHAPIR—Sequel = 0.29 JOHN COUGAR—Ters Time = 0.20 ROD STEWART—Passion

BLONOIE - The Tide Is High IDFM-Dishema City (C. Morgan-MD) . . PAT SEMATRR - Het Me With Your Best

* + LEO SAYER - Mora Than I Can Say 27 21 ANDE MUDRAY-Could I Have This Ganca * RADRIA STREESAND RANKY CHR - Curty

13-10

• BOLLING STONES—She's So Cold 17-12

•• EDDE RABBITT—I Love A Ranky Bight—0 ** SLONDIE-The Tide is High - 0 25

WEZB-New Orleans (T. Young-MO) STEVE WONDER-Master Blastar 9 4
 AC/DC-You Short Me Alf Burbl Long 15

 SOHN LEMMON — Starting Over 71-15
 BRICE SPRINGSTEEN — Hongry Reart 14:
 LED SAYER — More Than 1 Can Say 18:13
 ROD STEWART — Passion The Tide Is High KOOL & THE GANG—Celebration—D 78 CLIFF RICHARD—Dreaming—D 30 AN SUPPLY-Every Warnar in The World STOPHER CROSS... Rever Re The

Same – X

NADAT CHAPTE – Sequel – X

NADAT CHAPTE – Sequel – X

NEGATI – Tell D Like II S – D 29

ANDY GIBB – Time Is Time

BARRY MARK OW – I Milde II Through The

WTII-New Orleans (G. Frzeikim-MO)

** BRUCE SPAINGSTEEN-Hungry Heart 6 3 ** LEO SAYEN-More Than I Can Say 17 6 CLIFF BICHARD—Orearrang 23 19
 MB SBPPLT—Every Worsen in The World 32

++ ROD STEWART -- Passion
++ BLORDIE -- The Tide is High
+ POWITER SISTERS -- Coold I Be Dreaming -- D

 PRIOR SIMON—One Trick Pony—D 30
 CHEAP TRICK—Shop This Gama . OLMA REWTON JOHN / CLIFF RICHARD-

. MAC DAYIS - Taxas In My Rear Vice Misson THE BASTS-I are And Walk Away -0 36

URT MABILOW-I Made II Through The . HILLY MICHAELS-Shake If And Dance-LF REEL-Shreveport (N. Clark-MD)

WFMF-Baton Bouge (W. Walkins-MD) ** BARBIA STREISAND: BARRY GIBB-Gelly 30 74 .. DOWN LEANDN - Starting Over 70 73 LED SAYER - More Than I Can Say 13 9 STEPWARE MILLS—Yever Ance Love

That town Factor 4.7

•• ROO STEMANT - Passen

•• BLORGE-The Foldon

• ROOL & THE GAME - Cricks at

• THE POLICE-P . DARYL BALL & JOHN DAYES-You up Lost

. THE POLICE-Da Do Do Do: Do Da Da Da Da no ...

CHEAP TRICK-Step Tris Game ROGER DALTREY-Welhout Your Love-0 30 DOORSE BROTHERS-Day Step Closer - D. 7G m MERRY ... Tall II I dan II In

Midwest Region PRIME MOVERS BAPPER STREETAND, BARRY GABB - Goldy (Columbia) BRUCE SPRINGSTEER - Hungy, Hearts (Columbia) Share (Canada, Starling Day (No.))

TOP ADD ONS

OEVO-Re-g tr (NO) HARRY CHAPM - Toguri (Broodwath)

HLS-Chicago (J. Gehron-MD) . BRUCE SPRINGSTEER - Mongry Heart 31-** ADMILLERNON—Starting Over 35 19
 ** POINTER SISTERS—He's So Shy 15 8
 ** MEIL DOAMORD—Love On The Rocks 36 26

- FURNITARIUS PROPE Bross Sa Tan Com -- DEVG-19/10 11-0 9

 BEO SPEEDWAGDB - Keep On Lowing You
 LED SATER - More Than I Can Say - D 31 WEFM - Chicago (1 Robbins - MD) STEPHANE MILLS—Rever Knew Lew
Loss That Refere 24.13

 DOBRA SUMMER—The Wanderer 19 10
 CLIFF SICHMED—The Wanderer 19 10
 CLIFF SICHMED—Deadering 16 9
 BEIL QIAMORD—Leave De The Racks 23 15
 EBWY BOGLES—Lady 10-1 BOD STEWART -Passion - 30 ee HARRY CHAPIN - Saguet - 25

WRAP-Indianapolis (D.J. Bailey-MD) CLIFF INCHARD-Dreaming 7.4 A A DOM - Non B D S BBUCE SPRINGSTEEN-Hungry Heart 14 [] LEQ SAYER - More Than I Can Say 13-12
 THE POLICE - De Do Do Do De De Da Da D.

.. All SUPPLY—Every Woman in The World . THE RORGIS-Everybody's Got To Learn SOMETIME - D 30

BARDEA STREISAND - BARRY GIBB - Guilly
PETE TOWNSHEAD - Rough Boys
WATLON JERHINGS - Theme From Dukes 01

Hozzard - 0 27 HONK COUGAR - This Time - 0 28 ROO STEWART - Passion NORT-Milwoukee (8. Cole-MO) . . CHRISTOPHER CROSS—Bever Be The

 BENNY ROGERS—Lady 2 1
 LEO SAFER—More Than I Can Say 0 4
 STEPMANIE MILLS—Bever Know Love Like * WEYLOW JEADINGS-There From Outes Of

 ELDNOSE—The Tide is High
 HEART—Tell II Like II Is—D 2 * OLIVA BENTOB-JOHN/CLIFF BICHARD- BRUCE SPRINGSTEEN—Hungry Heart—0.2G WISH-Madison (S. Jones-MO)

.. BARBRA STREISAND - BAFRY GIRB Gully 22:15

★ ● DIANA ROSS—I in Coming Dut 73-16

◆ REUCE SPRINGSTEEN—Hungry Heart 19:1

★ REIL DIANGRO—Love On The Rocks 74-17 CHANGE WALL - Can Manage That I man live

Found You 14 9

HEART—Tall II Like II Is

TRIE POLICE—Do Do Do Do, De Do Do Do Do -0 AR SUPPLY—Every Woman in The World—0

. PAT BENATAR - Hit Me With Your Best PAUL SHADN—Dire Trick Page - D. 28. WSPT-Stevens Point (P. Martin-MO)

* * BARBON STREESAND BARBY GIBB-* * BRUCE SPRINGSTEEM - Hungry Heart 1G LEO SATER - More Than 1 Can Say 13 7
 CHRISTOPHER CROSS - Never Be The Same

HARRY CHAPTE - Securi 19 14
 # #90 STEMME - Passon

ee BLORDH - The Tude Is Hugh ROOL & THE GANG—Celebration
 ANE SUPPLY—Lerry Woman In The We

* HEART-Tall II Like II Is -0:58 . BARRY MARK DW-I Made It Through The · NOT SCACES -- Mars See . ELLEN SMIPLEY-This Little Girl - 0 30 KSLQ-FM-St Levis (T. Stone-MD)

** BARBOA STREISAND/BARRY GIBB-Gally 18 11 www. 185 ME CARR—Dut Here Do My Door 1) G * STACY LATTISAW -Let Mr Be Your Angel 75 . REII DIAMOND - Love On the Bucks 23 16

 DIAMA POSS—1 m Coming Bel 14 10
 THE POLICE—De De De De De De Da Da Da . AIR SEPPLY-Every Woman In The Bo NER-Marter Riptier 5.74 BODERT 10MB - Sherry - X HILT 10EL - Sometimes A Fantasy - D 25 ROGER DALTREY - Without Tour Leve - X

KXOX-St. Lows (L. Deeglas-MD) * * AB SUPPLY-Every Woman in The World CLIFF BICHARD—Dreaming 10 4

BANGRA STREESAND BANKY GRRG—Guilly

 CHRISTOPHER DROSS—Rever Be The Same ON DOMENT LEE -One to A Michigar - D 23
ON DARYE HALL & JOHN DATES - You've That Cover I celen -0 20

• DON WILLIAMS-1 Bakever in You-0 25

EVA., Nos Marcos (C. Stevens., MO) . . BUUCE SPRINGSTEEN-Hongra Heart 23 ** IDHN LENNON-Start or De

 NEIL DIAMOND -- Low On The Blocks 30-21
 BULT 10EL -- Sometimes E 1 prizes 19-14
 NOGER DALTREY -- Without Your Love 26-17 es AIR SUPPLY - Furey Warman in The World

O-27 O- HARRY CHAPIN - Sequel - D 24 TRE BORGES—Everybody's Got To Learn Sometime = 0.30 KDMR - Minnesonis (P. Shresch - MD)

 QUEEN-Another Ove Bites The Oust 7 4
 LEO SAYER-Mora Than 1 Can Say 5 3
 THE HORGIS-Everybody's Get 10 Learn * PET REMATAR_Hit Me With Your Best Shot STEPHANE MILLS-Breen Know Loop Like BILLY IDEL - Sometimes & Famlasy 9-7
 THE POLICE - De Do Do Do Da Da Da Da Da

... DOR WILLIAMS-I Believe In You ... AAGGE CTRUSAND, BARRY CIBB-Guilly. . WAYLON I [MAINGS-Theme From The 8595-FM (RSTP)-St. Paul (C. Brepp-MO)

** NEIL DIAMOBO-Lova On The Rocks 12-8 * CLIFF RICHARD-Dreaming 6 4 REPA STREISAND/BARRY GIBB - Guilly CHRISTOPHER CROSS—Bever Be The Same

.. DUNIA BENTON-JOHN / CLUF RICHARD-REYN FM - Michita (L. Coury - PD)

.. HARRY CHAPIN - Sequel 25-19 .. BOLES OALTREY - Melloud Tour Leve 17 . BOB SEGER-Horizontal Bop 29 24 AND SAPPE Y ... Furry Woman in The Harid 30. . SIMMY HALL-I'm Hacoy That I over Has

ee RUPERT HOLMES—Morning Man — 77 EDOIE RABBITT—I Love A Ranty Hight
 PAT BLANTAR—Hit Me With Your Dest ■ BRUCE SPRINGSTEEN—Hungry Heart—DP BIE BROTHERS-Real Love - X 78 DOOBLE BROTHERS—Real Love - X-78
 THE BABYS—Turn And Walk Away - 30

• BARRIA STREISAND—Homan in Love—X 29 WOM - Desalts (I Corrects - MO) ... BARRES STREISAND RARRY GIRD-GURY 25 21 e-e IOHR LERHON-Starting Over 16 12

INSINT HOLL-I'm Hanny That Love Has a loun cougap. Dur hour 20 25 BETTE MIQUER - Ny Mether s Eyes - 0 27
 BARRY MARKED W. Made H Through The

her Dee Gates The Dust - BP THE POLICE—De Do Do Do, De Oa Do Da— DR. HOOK --Gels Can Get H-0 78
 PAT BENATAR-Hit Me With Your Best

BOLLY JOEL - Sometimes & Facility - NP JACASON BROWNE - Utal Gold Could Sing DORNA SUMMER—The Wanderer—NP
 Ann STEMATI—Passon—RP

Northeast Region PRIME MOVERS

JOHN LE BROW-Starting Over (ME) MEIL DAMKING-Lave On The Backs (Capital) LED SAYS B. More Than 1 Can Say (Meil) OF ADD ONS SECONDE - The Tiple Is High (Co REAST - Tell Is the It Is of pag) 800 STEWNST - Passage 700

BREAKOUTS BOOL & THE CANG—Collection (Mercury) OCHS—Ming (1 1945) BANGBA STREETSARD (BARRY COSS—Colley (Columbia)

MARC-New York (S. Bichards-MD) * * DEVO-Wrep II 12 8 * * NER DIAMOND—Love Do The Rocks 78 NAME OF THE PARTY OF THE PARTY

 Ital Love' Feeks 75 ZZ
 KOOL & THE GANG—Celebration—D 31
 STACY LATTISAN—Let Me Be Your Angel

 LED SAYER—More Than I Can Say = 0 37
 CHRISTOPHER CROSS—Rever Be The MNSC-New York (R. Frank-MD)

WELD (993)-Hew York (J. Knapp-PO)

** BOOL B THE GANG-Celebration 11-6
** TEDDY PERGERGRASS-Love 1 K 0 9 5
* POINTS SISTERS-Could 1 Be Decaying 26 * STACY LATTISEN ... Let Mr Be Your Angel 71

 ROD STEMART - Passion
 EARTH HIND & FIRE - To DANG BOWE - Fashion - 0:30 HEATWAYE - Gangsters Of The Grove BOBERT PM MER - Links: For Dives

INSTANT FURIL -Everybody
PEOPLE'S CHOICE - You Dught To Be THE POLICE—Vinces Inside My Head - 0.27

WBLI-Long Island (B. Terry-MG) * • NEIL DUANONO - Love On the Rocks 20-15

* • 160 SAYER - More Than 1 Can Sur 26-19

. BARBAR STREISAND AND BARRY GIBR -* JOHN LEMBON - Starting Deer 15-8

•• THE NORGES--Everybody's Get To Learn

-- ROGER OALTREY-Without Your Love-D WTRY - Schenectady (B. Cahib - MD) ** CLEFF BICHARD—Dreaming 7.4 ** LED SAFER—More Than I Can Say 9.5 . PET MEMATAR -- Hit Me With Your Be

 MER DISMOND—Love On The Bocks 13 9
 HOHN LEARON—Starting Over 18 10
 # 800 STEWART—Fassion en Bi Offif ... Die fiele is Wah . THE POLICE -De Do Do Do Do Go Go Go Da -O

 RANDY MEISHER—Dates Inside My Heart—D * OLDIGA REWITON JOHN/CLIFY BICHBRO-IONN CONGAR—This Time
 IONO—Whip II-BP
 DOWNE BROTWERS—One Step Closes

 ARDY GIBB — Time is Time
 BARRY MARILOW — I Made B Through The WBEN-FW-Buffelo (R. Chronian - MO)

* + IONN LERNON-Starting Over 16 11 * DEVO-Whig II 11 9 * THE POLICE-De De De De, De De De De 30 * All SUPPLY-Every Woman to The World 33 * THE BORGIS-Everybody's Got To Learn

OF CLIMAL BLUES BAND - Gotta Have More BLORDE - The Tide to High - 40
 BLORDE - The Tide to High - 40
 BLORDE - The Tide to High - 40
 BLORDE - The Direc - 36
 ARDY GASO - Time Direc - 38
 BARRY MARILOW - I Made 8 Through The

WKSW - Buffalo (J. Summers - MO) .. BARBRA STREISAND BARRY GIBB-LENHOR-Starting Over 18 13 . AR SUPPLY-Every Woman in The World 22

 BRUCE SPRINGSTEEN—Hungry Heart 11 d
 MER, BIAMOND—Love On The Rocks 12 10
 MEART—Tell II Like B Is
 BLONDIE—The Tida Is High . BARRY MANILOW-I Mege It Through The . THE POLICE - De De Do Do. De Da Da Da - D

 DR MODR—Gels Can Gel II - X
 OLIVA NEWTON-IOHM/CLIFF RICHARDS— WBBF-Rochester (D. Mason-MD)

WFBL-Syracune (T. Davis-MD) ** THE BINGS-Switchin To Give 15 5 ** BERRY ROGERS-Lody 3 1

No Lint

PAT BENATAR -Hit Mr With Your Best Stol NEL DUANORI - Love On The Socks 37-16
 NEL DUANORI - The Time 17-16
 NEL DURCE - The Time 17-16
 NEL DURCE - The Time 18-16
 NEL DURCE - The Time 18-16
 NEL DURCE - The Time 18-16 CHEAP TRICE.—Stop This Garne D 30 MAC DINIS.—Texas In M.; Rusi View Minior BOB SEGER.—Horizontal Bop TIERRA-Topelher THE BABYS-Turn And Walk Away - 0-37 Set The Night On Fire

HEART ... Le PH Like II IS-0 IOOL & THE CANG... Celebralis

LOOL & THE GAMG—Celebration
POINTER SISTEMS—Could I Se Oreaning
POLICE—Do Do Do Do, Do Do Do Do Do
BR. HODE—Gats Can Get III—0 78
DON MILLIAMS—I Believe In You—0 35
UTDPIA—I Just Wast To Touch You—0 31

EDDIE RABBETT – I Leva & Ramy Bight-TEDDY PENDERGRASS—Love T N.D. SAR.OR - Rungway
 PETE TOWNSHEMD - Bough Boys - D-38 WOLF-Seracuse (B. Michell-MO)

. . THE POLICE - De * * THE KORGES-Everybody s Got Te Learn * PANDY METSHER - Deep Inside My Heart 19

 BRUCE SPRINGSTEER—Hungry Heart 20
 OLDINA RENTON-10HR/CLIFF RICHARD— ■ BOOL & THE GARG—Caleb

 BLONDE_The Tide is High_D 39
 BILLY BURNETTE—Don 1 Say No
 SUPERTRAMP—Dreamer—BP 33 SUPERTRAMP - Dreamer - BP 33
BARSAS-Hold Dis-HP 33
BUL DUMOND - Love On The Bocks - DP 25
PETE TOMOGREHO-Brough Boys - NP 38
HARST CHAPIN - Sequel - DP 40
POLLING STORES - She's So Cold - BP 36 JOHN LERNON —Starting Over THE BABTS—Turn And White Away — BP THE BAPORS—Turning Japanese

HFLY-Albury (8. Mason-MO) . . PAT SENATAR -Hit Me With SONN LEMNON — Starting Over 9 3
 AUR SIAPPLY — Every Homan in The We

LEO SAYER—More Than I Can Say II-i
 ○ CHRISTOPHER CROSS—Never Be The

 BETTE MIDLER - My Mother's Eyes - 0.29
 ROD STEWART - Passion - 0.28
 OR, MODE - Girls Can Get It - 0.30
 MEJL DAMOND - Love On The Rocks - 0P David Bowit – Fathon – BP
 DOOBSE BROTHERS – One Step Closer – D-27
 HEART – Tell it Like H is – D-22

MPST-Trenton (T. Taylor - MO) ** LEO SAYER - More Than I Can Say 11 7

* O DARTE WALL & HOMR DATES - You ve List That Lover' Feelvil 6-3 * TNE POLICE—De Do De Do De De De Da Da Da Zi

* CHRISTOPHER CROSS—Never fie the Same HARRY CHAPIR—Sequel 22:18
 ROD STEWART—Passion

 BLORDE-The Tide is High
 DR. NODE-Gats Can Get II
 10HR COUGAR-This Tana-D-32 DOOBIE BROTHERS—One Step Closer—D-30
 MEART—Tell H Like N Is—D-31 WVBF (F-105)-- Framingham (R. Jones-PD) ** REAL DAMOND—Leve Do The Rocks 148

* LEO SAYER—More Than I Can Say 11-3

* BARBIA STREISAND: BARRY GIRB—Girls

. PAT REMATER-He Me With Your Rest Ship CHRISTOPHER CROSS—Never 84 The Sa

 DOORIE BROTHERS—One Step Cluse
 NEART—Tall II Like It is . DR HOOK ... Gets Can Get It ROGER DALTREY—Without 1
 BLORDIE—The Tide Is Right WRND-Baston (C. Van Dyle-PO) . . HEL DIAMOND - Love On The Rocks 24

 WOMM LEMMOR - Starting Over
 DIAMA ROSS-It's My Turn 21 16 LEO SAYER — Here Then I Can Say 12-8
 JOHN COUGAR—This Time 15 (0) DRUCE SPRINGSTEER—Hungry Heart - 0 22 DAMA BOSS—I on Coming Out - 0 - 29 BLONDE —The Tide Is High

EARTH, MIND & FIRE-YO 0-America-LP (Continued on page 24)

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WHTH-Springfield (A. Carey-MO) . * PANK'S HALL - I'm Yappy That Love Ha

* * NEIL DIAMOND-Love On The Backs 14 . BARERA STREISAND BARRY GIBB-Culty

 LEO SATER—More Than I Can Say 6-4
 CHRISTOPHER CROSS—Never Be The Sai BRUCE SPRINGSTEEN —Hungry Heart
 BLONDIE—The Tide is High
 BILLY BURNETTE—Don 1 Say No – 0 25

AR SUPPLY-Every Woman in The Mi DIAMA ROSS—I in Coming Out - 0.23
 DUNUA RENTON ACOUST CLIFF MICHARD—

ROGER DALTREY-Nathural Your OM -Set the North On Fax - 0 26 REART - Jell II Like R Is
 ROCKPILE - Teacher - Di .. KOOL & THE GANG—Celebration .. POINTER SISTERS—Could I Be Diea

NOTED (140)-Merchanter (S. Yeck-MD) ** BANGRA STREISAND, BARRY GIBS-

* * DARYL HALL & JOHN DATES-You've Lost That Love Feelin, 18.11

• AND SUPPLY—Every Woman to The Mortel 28

* OLIMA RENTON JOHR CLIFF RICHARD. tenia 30 25 ON HEART—Tell It Like H Is −29
ON THE POLICE—De Go Do Do, De Du Da Da-

• DAR-Set The Night On Fine-30 MPRO-AM - Providence (S. Burnes - MO

No Local MPRO-FM (PRO-FM)-P rovidence

(C. Vann-MD)

** DIAMA ROSS—R 1 My Face 20 15
** CHRISTOPHER CROSS—Never Re The * ARUCE SPRINGSTEEN-Hungry Heart 21 17

. LEO SAVER - More Than I Can Say 16 12 OMETI, HALL & HOME GATES - You've Lo es THE POLICE - De De De De De Da Da Da Da Da

. BILLY BURNETTE-Don't Say No. THE MAPORS—Terring Japanese—D 22
ANOT GIBB —Time is lime . BARTY MANEOW-I Made It Dyrough The

WPIB (IB-105)-Providence (M. Warte-MO) ** RODE & THE GANG—Celebration 18:00 ** CHRISTOPHER CROSS—Never Be The Same 17:11

BRUCE SPRINGSTEEN—Hungry Weart 20 13
 KENRY ROGERS—Lady 6-3
 NEIL DIAMOND—Love De The Rocks 24 29

on DEARS POSS-P's My Turt- 0 35 MEAST—Tell H Like II
 MOD STEWART—Fassi ANDY GABN—Lime Is Time
 BILLY BURNETTE—Dan'T Say No.

WICE-Bridgeport (B. Mrichell-MD) ** BRUCE SPRINGSTEEN-Hungry Heart 15

** IOHN LENNOR-Starting Over 11 8 * DARTE HALL N JOHN OWTES-Tou've Lest That Lovin Feel of 10 7

* PAT BENATAR—HI Me Will Your Best Shot

HARRY CHAPIN - Sequel 24 20

oo BARRY MANEOW ... Made It Through The THE POLICE-De Do Do Do De Da Da Da - 6

OR HOOK—Get's Can Set It
 OUMER POSS—It is My land—D 26
 DOORTE BROTHERS—Dies Step Cle

• HEART-Jet It (she R Is - 0 29 • BLONDIE-The Jude Is High-0 27 MECI (EC101)-New Haven (C. Harroco-M O)

WTIC FM - Hartford (R. Donahur - MO)

MFEA (13FEA) - Manchester (M. Jackson - M.O) ** LEO SAYER-More Than I Can Say 6 3 ** DARYL HALL & JOHN DATES—You or Lost That Lovyn Feelin JU 6 CUFF RICHURD - Oreaming

GAFRES STREETSAND, BARRY GIBB - Gusty * NEIL DUANTOND -Love On The Rocks 25 20 AIR SUPPLY—Every Woman in like Hold
 HEART—Tell II Like It is.

. PANOT MEISHER-Deep Intode My Heart-D DOM WILLIAMS—I Betwee in You-D-27
 JOHN LERNON—Starting Dyer-D-29
 FRED KNOW-START ANTON—A-Re-

· BOZ SCAGES-M-ss Ser

WTSW-Down (), Sebathan - MO) * * BANCE SPRINGSTEEN -Hungry

* THE BORGIS-Everybody a Got Intearn * BARRAS STREISAND HARRY GIBB - Guilty

 JOHN LEARNON—Starting Over 20 13 TIERRA- logether
 OCOBIE AROTHERS- One Step City . THE POLICE - De Do Do Do De Da De Da - C

a SETTE MIDLER-No Mother

· HEART-Tell II Like II ts-0 28 MGUY-Benny El Jackson - MO) ** RIELSEN PEARSON-II You Should Said

. AR SUPPLY-Every Woman in The World-O a PAT SEMATAR ... No Ma With Your Rest

. THE POLICE - De Do Do Do De De Os De Du THE PORCES-Everybody's Got So Learn

JAMES WALL—I'm Happy That Love Has Found You - D 26 PETE TOWNSHENO-Rough Boyr HARBY CHAPIN — Sequel — 0.25 IDHN LEWNON — Steeting Over — 0.23

CHEAP TRICK—Step This Game ROGER DALTREY—Websol Your Love —0 28 ROG STEMART—Passion OME - Set The North De Fare - D. 24

ARBA-The Winner Teles II All ANOY GIRB-Time Is Time MIGT-Rate (W. Mitchell - MO)

WLB2-Banger (M. D'Hara-MO)

** BRUCE SPRINGSTEEN - Hingry Heart 24 ** MAYLON JENNINGS-There From Oaks:

 DON WILLIAMS—I Betwee in you 30 22
 NER DIAMORO—Love On The Riccus 31 25
 JOHN LENNON—Starting Over 35 26 on RENNY ROGERS-Long Arm Of the Law

.. BOW SEGER-Horizontal Bop POOL N THE GANG-Colebrate . THE POLICE - Dr Do Do Do Do Do Da Da Da AIR SUPPLY—Every Women in

. THE MORCIS-Everybody's Gol In Learn Semetime - 0-32 OR HODE - Girls Can Get H - 0-31 · CHEAP TRICK-Stop This Game - D 31

. OLIVIA NEWTON (OHN : CLIFF RICHARD-. DAK - Set The Right On Fare

Mid-Atlantic Region * PRIME MOVERS

CI SPERIGSTEER—Hungry Hearts (Columbia) OF MILL or in Happy Fluit Love Has Found You TOP ADD ONS

BREAKOUTS

IX.ICE - De De De De De De De De RALME EMIT - Den IL L. Ne Y N.Y. (per) MALES - Seven Braders Read (April 1990)

WIKE-Prospersh (B. Chryston-MO) ** SUPERTRAMP-Dreamer 9 G ** PENNT ROGERS-Lody G 1

· RANDY MERSHER-Deep loade My Heart 14

 MRUCE SPRINGSTEER—Hungry Heart 17 12
 PURE PRAIRIE LEAGUE—I Can't Stop This Feelog 21 15 #eelog 21.15

■● EAGLES—Seven Bildges Row—28

■● CLIMAE BLUES BAND—Golta Have More

. MICHAEL STANLEY BAND-He Can I Love NIELSEN/PEARSON—ITY to Should Said.

POET MUSIC - In The Midnight Ho THE BASTS - Jurn And Halls Away • HEART-Tell III Tide II Is-0 29

WFIL-Philadelphia (D. Fennessy-MO)

NCCK-Ene (8 Shaneon-MO) ** REMNY ROGERS—Lady 7 I ** NEW DOMMOND—Love On The Backs 16 a DANSY MCCHER ... Door tour to Ma Month 20.

 ROLLING STONES—She's So Cold 13 6. .. BARNY MANLOW-I Made if Through The POD STEWART - Passing * THE POLICE - De Do Do Do De Qu Da De 37

 BOCRPR.[—Teecher, Teach SPANIES-1 lost Wart To Fall In Love MERC., Micross (T. Boeth., M.O.)

. . PAI BEMAIAR - HE Me With Your Best REPRY POGERS-Lady 1 1 CLIFF INCHARO—Cloy 1 1
 CLIFF INCHARO—Clearing 16 10
 RINUCE SPHINGSTEEN—HUNGTY Heart 26
 CHRISTOPHER CROSS—Never Be like Sa

** ROD STEMART -- Passage -- 0 35 se SASSY MANUON - I Made It Through The

THE KINGS—Swotchin' To Glide
MAC DAVIS—Texas to My Rear View Mar DERMI Torother 0.32

 AMY HOLLAND—Here in The Light
 MEART—Tell in take in is = 0.28
 BOZ SCAGGS—Miss Son = 0.34 AMOY CAMP ... I mark Time OOL & THE GANG-Celebration-0 29 . DON WILLIAMS - I Seleve to You PURENT HOUNES, Married Man .- 0 30

WRBD-Harrisburg (B. Carson-MO) WOTA 10-106)-Yerk (S. Gallacher - MOI

 CLIFF RICHARD - Discering 6 2
 JOHN LENADN - Starting Over 21 9
 THE WAPDIS - Farming Japanese 22 15
 PAI HENATAR - His New Nich Your Best Shot * BRUCE SPRINGSTEEN - Hungry Heart | 4.7 •• BOD STEWART - Passion

THE POLICE—De Do Do Do Do Da Da De Do - X
 AR SUPPLY—Every Woman in The World—D

+ BARBRA STREISAND, BARRY SIRE-DURY CHEAP TRICK - Stop This Game
 OLIVIA REWITON-JOHN/CLIFF RICHARD-

Suddenly - X THE BARYS - Turn And Nath Away - X a MEAST-TERM Like II Is-0.29 MBQE (Q-107)-Washington (R Fowler-MO)

** \$BBCE SPRINGSTEEN—Hungry Heart I * QUEEN-Another One Bites The Dust 2 I LEG SAYER - More Than I Can Say 6 . JOHN LEMMON-Sterling Over 22 15 .. POLICE -De Do Do De, De Da Da Da

WPGC-Bladenberg (D. Germomo-MO) ** JIMMT HALL—I'm Happy That Reve Has Found You 21, 15 ** HEART—Tell III Like R Is 25 1H

JOHN LEMNON - Starting Over 17 9

BARDRA STREISAND - BARDY GIBB - Go Ry DIANE BOSS-IE s My Tern 20 17
 THE POLICE-De Do Do Do Do Do Do Do Do

 DR HOOR—Sels Can Sel II -21
 WAYLON JERNINGS—Theme From ANDY GIRR—Tone It Time - 25.

WCAD-Batt-more (S. Bichards-MO) ** DMAA ROSS—I or Coming Out 20 11 ** CHRISTOPHER CROSS—Never Re libe

LEO SAYER-More Than I Can Say 10 6 * HARRY CHAPIR - Sequel 18 15 ** EDOL & THE GAME - Determine .. BARRY MANILOW-I Minde It Litrough the · HEART-Jetilt Line ti is

CODE PARALTY-1 Loss & Burny Number . BETTE MIDLER-My Michel S WFBR - Baltimore (A. Szulinski - MO)

· * AND SUPPLY—Levery Westign in The World ** BRUCE SPRINGSTEEN-Hungry Heart 14

· HARRY CHAPIN-Sequel 27 24 . CHRISTOPHEN CROSS-Novel Se The Swee REIL OWNOWO-Lane On The Rocks 20 16 ee POD STEWNII - Passino

. BARRY MARKLOW-I Made II Through She . MAC OPUS - Texas In My Real View Montal **BETTE MICHEN-My Mether & Eye** DODGE PROTESTS - Day Step Dayer - D. 22

HEARS -Tett II time It Is - 0 29 WYRE - Annapolis (I Examend-MO) DIM NY HALL-I'm Happy That Love Has bound You 23 14 * NOGER DALTREY-Without Your Love 24 16

L-Set The Hight Da Fine 39 24 OBE SEOTHERS-One Step Closer - 0

an MARY. Tet trade It is . D 12 • ROD STEWART - Passion - 0 34 • ANOT GREE - Time to Time - 0 35 . BARRY MANUDW-I Made II Through The

. ROCAPILE-Jeacher Teacher - 35 MGH-Hampton (N. Canada - MO) MEIL DIAMONO—Love On The Books 9:
 LLD SAYEN—More Than 1 Can Say 5:4

* 06 HOOK-Gett Can Get It - 0 13 . BARNEA STREISAND AND BARRY CINH

NIELSEN PEARSON - R You Should Sail-HARRY CHAPIN-Sequel-0 21 JOHN LEMMON-Starting Over ROGER DALTREY-Without Your Love-* ROD STEWART-Passio BLOWOLE-The Tide is High ANDY GIBB-Time is Time

BARRY MANIEOW - I Made H Through the MQRR (Q-FM)—Nortals (Q. Duns-MQ) THE ROBER THOMPSON BAND-BILL ** BRUCE SPRINGSTEEN-Hongry Heart 13

. BANGRA STREESAND BARRY GIRN-CURY · NIELSEN / PEARSON - R You Should Said 21 * NEIL DIAMOND—Love Do The Bocks 26 20 •• DR. HOOK—Gets Cen Get 8

. FOOL & THE GARG -Celebratus - 0.25 WEYD (0.94)-Bichmond (8 Thomas-MO) ** BRUCE SPRINGSTEER-Hungry Heart 12

* THE VAPORS-Turning Japanese 10-6 e MR SEPPLE-Lyery Bornan in HEIL CHAMOND—Love On The Rocks 27 14
 2004 LENNON—Sterling Over 23 12

.. BARRY MANILOW-! Made R Through The ** OLIVA NEWTON-JOHN / CLIFF BICHARD- BB HOOR - Cirts Can Get H - 0 28
 ROGER DALTREY - Without Your Love - 0 26 . ROD STEWART - Passion · MEANT-Tell R Like Mis-0 27

Southeast Region * PRIME MOVERS

LEG SAYER - Move Than I Can Say (1989) BRUCE SPRINGSTEER - Hungry Prairie (Columbia) TOP ADD ONS . RANDY MEISNER - Deep losage My H

BREAKOUTS. 9907 CISS-Lime Is Since (\$50) THE BROOK of verybody to Call So Lawre Same BOODIE BROTHERS-One Step Claser (WIX) WQEI AM-Atlanta () McCartney-MO) * * BARBRA STREISANO/BARRY GIBH-

. . HEL DIAMONO-Love On The Books 20 . AIR SUPPLY-Every Homen in The World 22

* JUNEY HALL-I'm Happy That Love Has Found You 26 11

•• THE PORCIS—Everybody s Gol To Learn BLONDE — The lade is Migh
 THE POLICE — Do the Do

 BRUCE SPRINGSTEEN—Hungs
 HEART—left II Like R Is MQCI FM (94Q)—Asianta (3 McCartury—M 0) w . THE XDRGIS-Everybody & Ger In Legen

.. BARBRA STREISANO/BARBY GHE * REIL DUAMDIND — Love On The Rocks 22: 1-J • JOHN LEMMON — Sterling Over 20: 13 • STEVIE WORDEN—1 Armit Goods Stand Lov

-- ROD STEMMET -Passion - D 29 • THE POLICE - De Da Do Da, De De De Da Oa - D . CODE RABBITT-I Love R Rasky Night-D 30

. DOONIE BROTHERS-One Step Claser - LP · HEART-Tell & Lag It Is - 0 2 will Q - Auguste (8 Stevens - MO) ** REMY ROCERS-Lady 1 1

* * LEO SAYER - More Than I Can Say 6-7 * PAI BENATAR - HI Me With Your Best Shad

· NAME WALL-I IN Hoppy That Love Has - DARKS WALL & HOME DATES... Tou'me Lout.

ee BOD STEWART - Passion · BARRYMANICOM-I Made II Through The

 JOHN LEANON—Sterling Over - 0-29
 CLIMAX BLUES BAND—Gotta Have More NIELSEN/PEARSON—II You Should Said wSGA-Savannah (J. Lewis-MD)

* * BRUCE SPRINGSTEEN-Hungry Heart 14 .. WAYLON JERRINGS-Therre From Dukes.

Of Nazzard 16 8

• #OOL & THE GANG—Celebration 21 18
• ## SUPPLY—Every Warman In The shortd 28 NEW QUANDRO-Love Da The Rocks 25 22 MAC DAYS-Texas in My Rear View

Myrox - 0 32 BLDNDE-The Tide Is High -0 33 The Tide is Nigh - D 33 BARRY MANYLON- I Made II Through The

WSGF-Savannah (J. Oovis-MO) * * BRUCE SPRINGSTEEN-Hungry Heart 29 • + CHRISTOPHER CROSS—Rever Be The Same 12 10

PAT BENAZAR—Hr. Me With Your Best Shot

* HMMY HALL-Fire Happy That Love Has

 RENRY ROGERS—Lady 3 1
 RELL DIAMOND—Love On The Books 22 11
 FRED BNOHLOCK/SUSAN ANTON—Killer* THE POLICE—De Do Do Do, De Do Do Do a ASP CUPPLY Sucry Women in the World ... I

TO THE RESIDENT HOUSE, TO SEE MICHARDS Suddenty - X D 28 • JOHN COUGAR - This Time - X D 27

900 STEWART - Passing ANDY GIRG - Time is Time
 BLONDIE - The Tide is High WAYS-Charlotte (L. Simon-NO)

* * THE POLICE-Do Do Do Do Or De Da Do ** AIR SUPPLY-Every Homen in The World BRUCE SPRINGSTEEN—Hungry Heart 26-16
 NELL GRANGING—Love Din The Books 20-13
 LTD—Share On 23-17 .. ROD STEWART-Passe

.. GARRY MANILOW-I Made II Through The CLIVIA HEWITON (DRIN /CLIFF RICHARD. uddenty - 0 27 DHN CDUSAR -- This Time - 0 30 HEART-Tell III Like It Is-BU BLONDIE-The Tide is High - 0 23 ANDY GBB - Time is Time BOOK & THE GAME ... Cetabre

 THE RORGES - Everybody's Got To Leger HARRY CHAPIR - Sequel WFLB-Fayetteville (L. Connge.-MO) ** RENNY ROGERS—(105y 5 1)
** NEIL DIAMOND—Lave Do The Books 25

DR: HOOK-Gets Can Get 11 24 15 * RAPROS STREESAND, BARRY CHIR. Colle-. DUNA NEWTON JOHN CLIFF BICHARO-

 ANOY GIBB - Time Is Time
 BARRY MARKEDW - I Made It Through The a ITB Show O . WEYLON JENNINGS-Thoms From Dubes Of . DOOBLE BROTHERS-- Day Step Closer

· FARTH WINGS FORE_YOU DON WILLIAMS-I Believe In You - D 3. EDOIL RABBETT-I Love A Rown Right-SS-II : M; Tere - 0 3 PAUS SMIDR - One Inch Page D 10

WISE-Asheville () Stavens-MO1 ** BRUCE SPRINGSTEEN-Hump's Heart 23 . . CHRISTOPHER CROSS-Never De Tax

· PAT NEWATAR-Hit Me With Your Best Shall D 5 6

MARRY CHEPIN — Sequel 2M 20

MOSQ LEARON — Stating Over 15 10

ROD STEWAR — Passon

SQ MODE — The Tide is Migh

RODE — THE EARON— Deleted on — X-O 35

DR HOOK — Girls Can Get 8 10.32

 DON WILLIAMS - I Seb rut in Top - X 0 31
 STACY LATTISAW - Let Me Se Your Angel - I RUPERT HOLMES-Mersing Man

HEART-Tell III Like II IS -0 33

AND CUB-TURE IS FIRE-TO

QUEEN-Reed Your Loving Tonight
ALAN PRICIONS PROJECT—Games People

WKIX-Rainigh (R. McKay-MD) STEVIE WONDER - Master Blaster 22 11
 LED SATER-More Than I Can Say 21 13

THE JACKSONS—Levely One 9 G

CHRISTOPHER CROSS—Rever Be The Same * DOMMA SUM MER-The Wander of 3 ** OLUMA MENTON JOHN / CLIFF RICHARD.

.. THE RONGIS-Everybody's Got To Laure BRUCE SPRINGSTELM—MUNEY Read—Guily
 BRUCE SPRINGSTELM—MUNEY Read—DUIL
 BOLLING STOMES—Size s So Cold—D 26

IOHN | FRINDS - System Over MATES ON BROWNE ... That God Could See WSEZ-Wooden-Salem (B. Swglar-NO)

** CLIFF SICHARD—Dreaming 7-4

** WINTON HEARINGS—There From The Outes Of Mezzard 6.2 BARBON STREISAND/BARRY GIBB-Golly

 BRUCE SPRINGSTEEN—Hungry Heart 31 2
 HARRY CHAPIN—Secure 39 29 DAMA ROSS—I or Coming Out - D 39
 DOORE BROTHERS—One Step Clean
 ROOL & THE GANG—Celebration—0 36 . AR SUPPLY-Every Works in The North-I

EDDE BABRITT—I Love P Ramy Right –D 34
 RUPERT HOLMES—Mortang Man –D 37
 ALAR PARSONS PROJECT – Games People

WARS-Anderson (J. Evans-WD) * * PAT BENATAR - Hid Me With Your Best

 BRUCE SPRINGSTEEN—Hungry Heart II . ROOL & THE GAMG-Celebration 35-25 . DOM WILLIAMS-I Relieve in You 31-20 DON WILLIAMS—I never
 ROO STEWAR! —Passion
 PORT RECIPIES—OF

· BARRAR STREETS GRAPT CHILD LTD—Shine On =0.35
 CHEAP VEXEX—Step This Game =0.37
 OLIVA REWTON JOHN / CLIFT RICHARD— . WAYLON JENNINGS-There From Dutes Or

BETTE MIDLER—My Mother's Eyes—0.38
 AMOT GIBB—Time To Time
 ALAM PAISONS PROJECT—Games People

WTMA-Charleston (R. Tracy-NO) . * PAT BENATAR -Hd Mr With Your Best * * LED SATER - Mary Than 1 Can Say 16-6 * REIL GRAMOND - Love On The Rocks 23-19 -- BOORIE MROTHERS-One Step Closes -- BARRY MARKEDW -- Mede II Through The

 POINTER SISTERS—Could I Be Or nor CHRISTOPHER CROSS—Never Be The POGER DALTREY-Without Your Love BOO STEMART - Passion

BI DWDIE - The Total to Mark ANOT GIBB - Time is Time . QUEEX-Need Your Lowing Tonight #LAZ-FM (2:98)-Little Bock (Q Taylor-MQ . . BRUCE SPRINGSTEEN-Hungry Heart

** JOHN LERMON -Starting Over 22 17 * ARR SUPPLY - Every Worken to The Horld 40 . CHEAP TRICK -Stop This Game 37 31 AC: DC - You Shape Me All Right Long 34 25 .. HEART-Tell It Like It Is-34

** GARGRA STREESAND GARRY CHRIS BLOROIE - The Tide is High - 39
 DE HOOR - Girls Can Get R - 0.37
 BECHAEL STANLEY BAND - He Can't Level

. DELBERT McCLINTON - Good & Up For You (Continued on page 26)

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TV MOVE—WYSP-FM Philadelphia jock Cyndy Drue interviews Mike Ruther ford of Genesis on her new television show, "Rock 'n' Rolf Show" on KYW Tu Philadelphia,

AT BAY AREA HUDDLE

350 Collegians Seek Promo Disk Upswing

bels and music directors, with Larry

Braverman of Asylum, Barry Lewis

Braverman of Asylum, Barry Lewis of CBS, Jay Boberg of LR S and Tom Holser of Takoma, inter-viewing, with Rolling Stone's Ben Fong-Torres; an engineering panel on live remotes and phones, pro-

gramming trends, with Rolling Stone's Greil Marcus and station management, with Tom Hadges of

JAZZ REVIVAL

IN N.Y. AREA

GAINS PUNCH

are being made in fill the void left by

the demise of jazz station WRVR FM New York (now a country outlet

known as WKHK1 that there may

soon be more juzz on New York's airwayes than when WRVR was go-

The latest entry is WVNJ-FM in

Newark, N.J., which on Monday (17) began 60 hours a week of jazz programming. This will emanate six

nights a week from a newly or

structed broadcast booth at Mi-

chael's Pub in Manhattan and will

be hosted by former WRVR morn-

ing man Les Davis.

Davis will not be broadcasting the

live talent from Michael's Pub. who

also is currently Jonathan Schwartz

a weekend personality on WNEW

The WVNJ move follows plans by

WEVD-FM New York to do an all

ing full blast

NEW YORK So many efforts

KLOS-FM Los Angeles.

SAN FRANCISCO-More than 350 college station gathering at the Intercollegiate Broudcasting System West Coast conference here Friday and Saturday (21, 22) are looking for ways to keep those promotional albums and singles coming from the record la-

In an era of belt tightening, a number of labels have been cutting back their service to college stations and these broadcasters are not happy about the situation IBS president Jeff Tellis, who will open the conference with a welcoming address, says that record service has "deteriorated noticeably, particu-larly at smaller stations depending on national service."

Tellis sees opposition being ex-pressed to Arista's decision to charge most college stations \$150 per se mester for service on AOR and jazz product (Billboard, Sept. 27, 1980). However, Tellis says the Arista plan "is not as black and white as it's been presented. They are still main taining some jazz service (without the fee) and stations can get service through their regional reps.

Ansta's plan has sparked a boy-cott of the label's product on a number of college stations, particularly in the Northeast, WTBU-FM Boston, which spearheaded this drive, claims about 25 stations have joined the ban

Another topic of discussion among those attending will be the forthcoming increase in power of many college 10-wait stations to 10 kw and more. No doubt some of these broadcasters will argue that this increase in power deserves bet-

Other highlights of the convention include a keynote luncheon address by Bill Graham, 16 different work ing sessions with representation from a number of record companies, maintained by labels and electronic firms, and a nightclub session hosted by 415 Records at which three of that label's acts will perform. night jazz show hosted by Marty Wilson (Billboard, Nov. 8, 1980). Other recent jazz additions include jazz station WBGO-FM in Newark jazz station WB(O-FM in Newark moving to a 24-hour schedule plus special programming on WNYU-FM New York, WNYC-AM-FM New York, WNIR-FM Newark and WRNW-FM Briarcliff Manor, NY n uddition, WYRS-FM Stamford

Conn., changed its format from pro-

BOB YOUNG NEW PROGRAM DIRECTOR

KSAN In S.F., Now KMMS-FM. **Beaming Country Music Format**

By JACK MUDONOLICH SAN FRANCISCO Country

music's latest major convert is this market's AOR institution, KSAN-The switch, at what some point to

as the birthplace of progressive and AOR radio, includes a call letter change to KMMS. The new format went into effect Saturday (15).

Plans were announced Nov. 7 at a tily called news conference at the Old Waldorf nightclub by current program director Tom Yales and music director Kate Hayes, who for the most part bemoaned the change as a violation of a long-standing San Erancisco tradition

Neither Varner Paolsen, current neral manager at KSAN, nor any Metromedia executives spoke at the

Yates is scheduled to he replaced as program director by Boh Young formerly of KNEW-AM, the local country station which Metromedia sold a few months ago to Malrite of Cleveland Ironically, Malrite also now operates the Eastern version of KSAN's new call sign, WMMS-FM in Cleveland, also recently purchased from Metromedia.

Yates indicated that Metromedia had invited all KSAN air personnel who felt they could adapt to the new format to stay on, although it seemed unlikely that many would KSAN thus becomes the only EM

station operating out of San Franasso with a country format. Malrite has maintained the country format at KNEW, and KEEN-AM in San Jose draws good numbers in the South Bay with country. KFAT-FM, based in Gilroy, near San Jose, offers an unpredictable mix which features a good deal of progressive

The changeover climaxes a year of great uncertainty and near-turmoil at the station. Just a little more than a year 480 Metromedia had installed David Moorhead as general man-ager at KSAN, with Jackie McCauley

At that time virtually the entire air stalf of the station, many of them

AOR veterans, left the fold In May, Yates was called to re place McCauley as pd, and then in late summer Moorhead was pulled out with Paulsen—who had been general manager at KNEW-called in as replacement

Though KSAN was not precisely the first radio station to air the free form rock format which revolution ized FM radio in the late 1960s, it was the first where that format

upod a colid commercial footbald from whence it spread quickly under the ages of rock radio godfather

However, beginning with Don-ahue's death in 1975, the station began an agonizing period of slow and steady slippage in the ratings and was never to recover its form preeimence, although the high-pro-file identity of the call letters and the station's mythology generally helped it to maintain a decent share of listeners. Nonetheless, in recent hooks the station found it impossible to climb above a 2 share of total au-

NAB Moves Huddle To Aug. 16-19 Date

WASHINGTON-Bow National Radio Broadcasters Assn's prior scheduling, the National Assn. of Broadcasters has agreed to move its 1981 Radio Programming Conference from Sept 20-23 to Aug. 16-19 at Chicago's Hyatt Regency Ho-

NRBA's annual convention will be held Sept 20-23 at the Diplomat

The conference scheduling confliet may be just the tip of the iceberg, however, as the battling trade associations will continue to thrash out their differences at a meeting of the newly-formed Broadcast Inter-Asia Council scheduled for Dec 5 (The Broadcast Inter-Assn Council includes television as well as radio

Trouble began when NAB's metro market radio committee issued a re-

represent the radio industry. NRBA interprets those as fighting words.

"Too often we have sensed that one voice' means NAB only," says Lisa Friede, NRBA vice president. We simply can't go along with

At NAB, vice president for radio Wayne Cornils reports that some of the larger radio chains which spend thousands of dollars sending staffers whether all these meetings are neces-

"This situation has been going on for many years," says Marty Ru-benstein, president of Mutual Broadcasting and a member of both NAB and NRBA "There are different perceptions, egos and turf in volved But it's not as simple as NAB trying to get rid of NRBA There's a

BMA N.Y. Seminar Mulls Black Consumers' Growing Importance By RICHARD M. NUSSER

NEW YORK-The growing significance of the black consumer in the radio market was the main topic of a seminar here Saturday (8) conducted by the radio advisory committee of the Black Music Assn.

The meeting, attended by more than 50 programmers, disk jockeys, entertainers and advertising specialists involved in broadcasting, was opened by Black Music Assn. presient Kenneth Gamble, who urged the gathering to use the opportunity to "organize, organize, organize, using the organization as a common ground for the exchange of ideas Program chairman George Ware hoped that the session would pro-

vide enough input to hegin a series of seminars devoted to separate top ics, such as programming, advertis ing and black ownership of broadcast properties

Several speakers questioned the value of the emerging urhan con-temporary format, which is built upon black music, but geared toward a broad, facially-mixed demographic

Programmer Boh Law of WWRI. AM here, one of the keynote speak ers, claimed that "disco was the beginning of the decline of black ra-dio" since it pandered the simplistic notions contained in lyrics such as Push Push (In The Bush)" rather than provide educative program ming aimed at creating a better life for blacks.

Count the number of black youths carrying giant radios and count the number carrying books." Law adds, pointing up the impor-tance of radio in developing mass

Broadcast advertising specialist Lynn Rogers, general manager of Cleveland's WABQ-AM, a progres-WWRL, stressed the fact that blacks are the fastest market segment in the

Rogers pointed to the more than \$80 billion spent annually by blacks that account for about 10% of all consumer spending, and noted that blacks spend 73% of their income, while whites only spend 58%, saving the rest.

system," she said "And the ultimate receiver is the mind. Radio could create a better type of behavior for black people."

Rosers urged that black-oriented programming be upgraded with this in mind, while suggesting that black stations develop new strategies for

Research analyst James Golden urged that Arbitron join with blacks in lobbying for greater accuracy in the federal census counts, since those determine how Arbitron results are skewed He criticized broadcasters for having too little understanding of the methodology in-volved in Arhitron, and called for improved communication from both

Telephone research techniques should be examined more cle with regard to testing black audience response and patterns. Golden added He also asked for closes niques among blacks.

Ranngs for radio are generally based on quantitative, not qualilative research," he says, urging that black stations undertake more qualitative analysis in order to determine more precisely what types of listeners they have, and which advertisers they appeal to most.

a ANDYGER -Time is Time WWKX (RX-404) - Hashyrite (8 Bichards - NO)

MHSQ-Memphis (C Davall-PD) * # NBSUPPLY-Even Woman in The World * * STEWE WONDER-Master Blaster &

MEL DIAMOND—Love On The Books 27
LED SATER—More I han I Can Say 16 11 DAATE HALL & JOHN GATES-You or Lost · AOOS A THE CANG - Celebration - D 22

 DON WILLIAMS—I Believe in You - D 29
 TEODY PENDERGRASS—Love I N.D - D 24 BLONDIE—The Tide is High
 BARRY MANK DW—T Made it Through The

HNDX-Knocyste (S. Majors-MD) .. LED SAYER - More Than I Can Say 8 4 .. CHRISTOPHER CROSS-Never Be The . BARBRA STREISAND BARRY GIBB - Gurlly

a PAT BENATAR -Hit Me With Your Best Shot * JOHN LEANON-Starting Over 25 20

 HEART—Ten B Like It Is
 ROMBIE MILSAP—Smokey Mountain Rain— . DOORSE BEDTHERS-- Dee Sten Closer - D 29

WRJ2-Knesville (F. Slory-MD) . . CHRISTOPHER CROSS-Mever Be The

** DIAMA ROSS-1 to Coming Out 16 9 → JOHN LENNON—Starting Dunt 21 15
 → DAEYL HALL & LOWN DATES—Tou've Lost

That Louis' Feelin 10 7

• REPRIT BOGERS—Lady 1 1

•• ABBA—The Winner Lighes WAII .. BARRY MANILON - I Made II Through The

. Br DMDIF ... The Ente to Hunt

WSRZ (RZ-106) - Chattanooga (O. Carrell - MD) . . JOHN LEWNON -Starting Over 24-21

. MR SUPPLY-Every Warnan In The World 29

BARRES STREESAND BARRY CURR - Coult-. ROD STEWART-1 CHEAP TRICE - Step 1

THE MINGS—Switchin To Glide
 DODNIE BROTHERS—Dee Step Closer - D 30

WERC-Briningham (N Thempson-MD) * * BARBRA STREISAND / BARRY GIBB o are bunded—Love for the Books of it LED SAYER - More Than I Coe Seg 13
 10HN LERRON - Starting Over 18-10

 ROOL & THE GANG—Delebration
 BDD STEWART—Pattent . READY MISMER-Door Inc. DR. HOOK - Sels Can Gel N - X D 24

 DON WILLIAMS—I Believe in You - 4 D 24
 OLIMIA NEWTON JOHN - CLIFF BICHARD Sucidents - X D 23 HEART - Tell It Like It Is - X D-25 . SLONDIE - The Tide Is High . BARRY MARK OW - I Made II Through The

WEXX (EXX 106)-Birmingham (L. G'Day-MD) ** BARBRA STREISAND BARRY GIBB w . MER DIAMOND—I me Do The Rocks 28.

· AR SUPPLY-Every Woman in The World 29 NUCE SPAINGSTEEN-Hungry Heart 19 13 · WATLON JERRINGS-Theme From The

Dukes Of Hazzard 14 9

O DON MILLIAMS—I Behave in

ELONDIE—The Tide is High BOOL & THE GAMG—Celebration - D 24
 MARCY LEVY, BORIN GIRB—Help Me

 DODGE MOTHERS—Dee Step Closer — 0, 23 BOO STEMANT - Passion HEART-Tell It Like II Is-D 29

. BEO SPEEDWAGON - Need

WSGN -Birmingham (N. Brian - MD)

e e LEO SAYER-More Than I Can Say 4 2 NEST DIAMOND -- Love Do The Books 20 10

** 800 STIMBET PASSAGE IDHN LERMON - Starting Over 19 16
 MODY CIRS - True is True
 BARRY MANILON - I Mace it Through Tine . ENTH, WAD & FIRE-You . BARRY MANILOW-1 Made It Through The

See S set

WBJW (BJ 105)-- Driando (T Lond-MD)

** DILNE RDSS-Fm Cornerg Out 19 10 ** BENNY ROGERS-Lady 4 1

. BARBAR STREISAND, BARRY CHRO-Guilly

NEIL DIAM DND - Lower On Thir Books 26 20

IDHN LENNON-Starting Day 35 25 • BRUCE SPRINGSTEEN-Hungry Heart-D

SOD STEWART - Passing -D 37
 MB SUPPLY - Every Woman In The World - D

DOSSE BEOTHERS—Dise Step Closer—D 39
 AMOY \$288—Time is Time—D 40
 LAKTH, WAND & FIRE,—You

* * BRUCE SPRINGSTEER-Hongry Heart 21

.. LED SAYER-More Than I Can Say 18 18

A SIS CURREY - Face Manage to The Stool of 22

XONN LEWNON—Starting Over 23-20
 ROD STEWART—Passess
 BARRY MARKOW—I Made II I brough The

• DR ai004 - Gats Can Get II - D 27

to Danis - The Tide is High

THE MINES—Switcher To Globe - UP BOB SEGER—The Herizontal Box - UP

ROGER DALTREY-Webout Your Love-LF

DOGGE BROTHERS—Due Step Closes - D.30 HEART—Left It Like It is - D.28

W900 (0.105)- James (P. NcKey-MO)

 KDDL & THE GANG = Celebration = 0.29
 DODBLE BADTHERS = One Step Claser = 0.27 WHY! (Yeog)-Miami (M. Shandi-MD) HEART—Tell It Like It Is - D 28
 BLORDIE—The Tide Is Huth-D 25

WRAY-Huntsville () Kendricks-MO) * * DDM WILLIAMS—1 Betieve in You 18 12 * * NER, DIAMOND—1 are Dit The Rocks 15

BRUCE SPRINGSTEEN-Hungry He JOHN LEHNON — Starting Over 25-19
 JOHN COUGAR — This Tarm 23-20
 ■ BOD STEMART — Passion BOD STEWARY—Passion
 BARKE MEMICON—I Made III Through the

 ANI SHPPLY—Every Horson in The World • DR HOOK-Gats Can Get It - HB 30

 EDDE RABBIT - I Love A Ravey Night
 EDDE Like Me Down - HB 28 . DODGET BROTHERS. Day Shen Clover - HR. BLORDIE-The Tide Is High

. OUEEN- | Need Your Love: Toward MHY-Mertgomery (8. Thurnas-MD) A A BRIDGE SPRING STEER ... HUNDER HEART 20

** DARYL HALL & JOHN OFFES-You're Lost That Lown Teekn 14 10

RANDT MEISNER—Deep Incode My Heart 25 · AFRI DISMOSO... I mue Do The Books 28 21

 LED SAYER — More Than I Can Say 6.3
 ■ PORIS LEMMON — Starting Over 26.22 ne 200 STEMBET-Partie HEART—Tell H I she II Is
 HOOL & THE GANG—Calebrate

THE POLICE - De Do Do Do, De Da Da Da Da WIOK-Jackson (L. Adams - MO)

** THE ROBGIS-Everybody's Get To Learn * CHRISTOPHER CROSS-Never Be The

WLCY-Tampa (M. Weber - NO.) ** NEX QUAMOND—Leve Do The Bocks 16 9

** NATION JENNINGS—Theme from Dukes

* AR SUPPLY-Every Morean In The World 24

ee BARRY MARILOW-I Blade II Through the · mes abscrs-Everybody's Gel In Leans

. DDN WILLIAMS -- Believe in Tou - 0 24 WAPE-Orange Park (P. Sebastun-MD) . . MEIL DOLMOND -- Love On The Rocks 23

** LEO SAYER-More Than I Can Say 11 !

PAT BEMATAR-HIT Me With Your Best St

 MARRY CHAPIN - Sequel 24-19
 OLIVIS NEWTON-TONR/CLIEF RICHARD-Sudde thy 14 10

•• ROD STEWART—Passion
•• BLORDIE—The Tide Is High

. BARNY MARKLOW-I Made & Through The NOOL & THE GAMG-Celebration -D 23
 THE NORGES-Everytody's Get In Learn BARRIE STREISAND/BARRY CIRR - Guilly

BRUCE SPRINGSTEEN-Hungry He . DON WILLIAMS-I Believe le You-D 20 WIYT (Y-183) ... Jacksonville (S. Sherwood - MD)

.. PAT BEMALAR - Hill Me With Your Best Shot 10.5

STEVIE WONDER-Master Blaster 15-8

BARBRA STREISAND BARRY GIBB-Curty - THE SPECIOS LEASE DOG 5

on BLONDIE - The Tide Is High - D 37 · POWTER STERS - Count I Re December - D

. DIONNE WARNICK-Easy Love CHEAP TRICK—Stop This Go
 BDD STEWART—Passage

· HEART-Tell I the Illis-D 39 BARBY MANILOW-I Made It Through The · CAROL EURC .. CAM PUBE PRANTE LEAGUE-I Can I Stop This

a PATTI CITALER_Course MD

NEW YORK - KYLILLEM to San

WNBC-AM in New York is fea

luring Don Imus in a 30-second tele-

and Imus frolicking with sets of

twins. Rock stars are tagged on the

WLS-AM in Chicago, the ABC-

ned powerhouse there, is into its

in 30 minutes, he or she gets a

a card number is drawn and read on

will eventually compete in a "Gold

Rush" where they will actually pan

for \$100,000 of the shiny, yellow

end, with a snippet of music

vision spot that utilizes quick cuts

motion recently that is more y

a local studio

WRXT-Seraneta (T Wistam - MO) .. DAMA ROSS—I im Corring Cut 14-8 .. LEO SAFER—More Than I Can Say 18-4 * PAT BENATAR-HE Me With Your Best Sho

. CHRISTOPHER CHOSS-Never Be The Some . BOGER DALTREY-Walloud Your Love 22 18

BOGER DAL 1827 — HT HOST THE CHY 22
 BOR HOOK — Gets Can Get 8
 BOD STEWART — Passon
 THE POLICE — De Do Do Do, De Da Da Da Da

. RANGES STREISAND/BARRY GIRS-Guit. BOUCE SPRINGSTEEN-Hangry Heart-D 26

 MEIL DIAMOND—Love Do The Bocks—D71
 SALOR—Bundary—DP ADMR LEARDN — Starting Over — 0 29
 MAYLON LEARNINGS — Theree From Th.

· IOHR COUGAR - This Time HEART—Let It Like It is -0.28
 BARRY MANULON—I Made It Through The WATY_FT Landerdale (R. Shaw - PD) * CLIFF BICHARD - Dreaming 11.5 * CHRISTOPHER CROSS-Never Be Tru

* AR SUPPLY-Every Roman In The Worse 27 BRUCE SPRINGSTEER—Hungry Heart 28 18
 JOHN LEANON—Starting Over 28 19
 BLONDIE—The Tide is High

.. BLONGTE-THE HOE IS TO EN POINTER SISTERS—Could I Be Dreaming—D. PAT BENATAR - Hir Me With Your Best

 IDM NY HALL - I'm Happy That Love Has
 To and You. D. 29 . DUNG NEWTON-JOHN-CLIFF RICHARD.

DOORSE BROTHERS-One Step Closer

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Vox Jox Life" format, two tooks. Tony Oscar

NEW YORK Al Brady, who five years ago was a DJ on WNBC-AM New York as "Plain Al" Brady is back with NBC in a not so plain ca-This time he's coming back as vice president and general manager WNBC's sister station WYNY-FM

Brady leaves his program director's he new position. He succeeds Dan who resigned to move to WJR-AM-FM Detroit (Billboard Now 8 19801 This is not the first time Brady has left WHDH, which he joined after

leaving WNBC In October 1979 Brady left WHDH on an odysses which took him to ABC's WROX FM in Washington for six months and to WABC-AM New York for another six months. He left WABC to return to WHDH. During that tour he programmed both WRQX and WARC Robert Chenautt has joined

KBBC-FM Phoenix as music director and afternoon drive personality. His 16-year background in radio in cludes serving as music director at WOMC-FM Detroit, program di-rector for KDJQ-AM Phoenix as ell as working as a jock at KRUX-AM and KOPA AM, both in Phienix, J.D. Freeman has been named station manager of KBBC, moving up from director of programming operations. He previously was p.d.

As WFBL-AM Syracuse drops its Top 40 format to move into a syndi-cated nostalgic "Music Of Your Davis and Bill Kachur are leaving Davis is moving to WIGY-FM Bath. Me., where he be p.d. Meanwhile, competing Top 40 outlet WSYR-FM Syracuse is huying time on WFBL to woo away the Top 40 listeners WFBL is aban doning Robin Fisher has been omoted to research director of the RKO Radio Network. He had been search manager

WDIF-FM Marion. Ohio. p.d. Jim Roberts is promoted to operations manager The station just oved into new facilities, which it shares with Newslife, a weekly news magazine Both are owned by Scantand Communications Styple has resigned as music director new wave programming on

WHBI-I'M in a programming dis-pute with executive producer Phil Barry. WHBI runs 25 hours a week of new wave programming, mostly in morning hours. Styple will continue his air shift of five hours a week over three days

Eddie Wilson has taken over after noon drive on WYNA-AM Raleigh He comes to the station from WGIIB-AM Farmville. N.C. Norman Slemenda Jr. has joined WJOLEM Pittsburgh as general manager He comes from WNRI-AM Woonsocker, R.L. which he owned and operated Higgins has Joined KFYE-FM Fresno working weekends. He omes from KIDD-AM Monterey. WIOQ-FM Philadelphia

reports that its midday jock Helen Leicht has been found to be the market's number one personality, ac-cording to a survey by Wallace and Washburn Bo Diddley, the Coasters, Chuck

Berry, and Chubby Checker were among the performers spotlighted on a two-hour WCBS-FM special WCBS-FM Remembers Richard Nader's Rock'n'Roll Spectaculars' Nov. 8 The program featured per-formances from the 25 rock concerts held in Madison Square Garden from 1969 to 1978 Louisville, new to the country for mat has added a "Country Eleven Country Music Concert Information Lite." for listeners to call up and get concert information

radio as station manager of WSRM-AM. is looking to get back into the husiness in Portland. Ore after working for a time producing concerts for Sunshine Productions in onut Grove Ha Robert M. Chenault is the new

usic director of KBBC-AM in Phoenix He's also handling after noon drive Also at KBBC, J.D. Freeman is named manager of the Brian Fuld is the new host of "Satellite Live," the satellite de livered call-in radio show Fuld re places Jim Rush

ott Fischer has joined WFTL-AM Fort Lauderdale as program di-(Continued on page 29)

Fantastic Plastic Card campaign It Michael St. John, who used to be the air, and the listener responds \$1,000 gift certificate at a local jewelry store Twenty-five such winner

> WRQX-FM in Washington, D.C. has launched a fund raising drive for former Redskins linebacker Harold McLinton, who was severely injured in a bit and run traffic accident sev eral week ago

The "Rocktober" controversy continues with nei any quarier. WCOZ-FM in Boston and the ABC-owned WRIF-FM in

Pro-Motions dichigan are the latest to ignor

Metromedia's cease-and-desist plea popular AOR hometown hand pro-Double country - KSON-AM/FM to its pop adult format Bay Area in San Diego hosted a premiere showing of the new Paramouni re-lease "Coast To Coast" which has a musicians competed all summer hosted by the station. Winners won oundtrack LP featuring Jimmy airplay for their original composi-Buffett, T.G. Sheppard and Johney tions or performances, as well as up to 20 free hours of recording time at

Lee. Program director Rod Humer punctuated the occasion by announcing a drawing with prizes con-sisting of "coast to coast" free travel couriesy of Tradway WSHE-FM in Ft Lauderdale

taged a six-hour live remote from the Q Records retail store recently and co-sponsored an album give away during that time. And WROX-FM of Washington, D.C. is cosponsoring the first Space Invadelectronic game championship DJ Uncle Johnny has endeared him self to listeners as a fellow Space Inaders cultist Winners get a trip to

the Los Angeles' Playboy mansion

where they can play the game in

CBS' Charlie Danlels visited KWFM-FM in Tucson along with Atlantic artist Henry Paul, Daniels took over the controls, played his fa-vorite tunes in part of the shift and interviewed. Paul during his visit at the Tueson Communit Arena Paul also visited KDKB-FM in Phoenix and sat in with music di rector Linda Clayton to promote his \$3.93 concert at Dooley's in To The radio visits were set up by Erica Smith of Atlantic and Joe Braya

Irom Columbia

Rules For Entering 1980 Competition For Air Personalities, Program Directors, Radio Stations And Record Promotion Executives

Awards will be presented according to market size in three categories; markets numbered one to 30, 31 to 100, and below 100 in the following furmats for radio station of the year, program director of the year, and personality of the year, as well as other awards in other categories. Anyone can enter, Just follow these instructions:

1. Category: Radio Station Of The

a. AOR, b. Top 40/Adult Con-temporary; c Country, d Black,

Requirements. A written presentation which must include a description of the station's programming and summaries of its community involvement, promotional and advertising activities. A tape presentation and other related materials also may be submitted but are not mandatory

> the following categories IN CHARGE OF PROMOTION Name of Person

NATIONAL Name of Person

REGIONAL Name of Person Company Name of Person Company Please send to. Attn

11. Category: Program Director Of

a AOR, b. Top 40/Adult Contemporary; c Country; d. Black e. Miscellaneous.

tation which must include a documented ratings history of the station under the entrant's program directorship, a description of the station's programming, a summary of station activities and composite tape of the station's sound of no more than 30 minutes in length

DEADLINE ALL ENTRIES-Nov. 30, 1980

RECORD PROMOTION PERSON NOMINATING BALLOT

Annual competition for the International Radio Programming Forum Awards the following record promotion persons for the annual competition in

Company

III. Category: Personality Of The

a AOR, h. Top 40/Adult Contemporary; c. Country, d Black,

Requirements. An aircheck of an actual broadcast aired hetween Jan L and Oct. 1, 1980. The aircheck must be on cassette or reel to reel at 75 i.p.s. with music telescoped, representing one hour of air time. The aircheck must be accompanied by an official entry form, here included.

IV. Category: Special Programming a Station produced, b. Syndica-

tor or network produced Requirements. A telescoped tape

of the program together with a written summary description and documentation of airing including stanons and dates

V. Category: Music Industry a Chief Executive in Charge of Promotion, b. National Promo-

and Canadian air personalities Submit all entries to: Doug Hall, Radiu Programming Editor, Bill-board, 1515 Broadway, New York, tion Person; e. Regional Promo-tion Person; d. Local Promotion NY 10036.

Person, e. Independent Promotion Person

Requirements: Nomination by of

VI. Category: Military Air Person-

International Air Personality Of The

Requirements: Same as for U.S.

ficial nominating ballot.

ality Of The Year

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| Nease rate on a scale of zer- | | | on total in each | categor |
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| REGIONAL RATING | | | FINAL RA | TING |
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| REGIONAL RATING | Voce Timing | = | FIRAL IS | TING |
| REGIONAL RATING | | | FIRAL IV | TING |
| REGIONAL BATING | Timing | | FINAL IV | TING |
| REGIONAL RATING | Timing Masic selection | ndos | FIRAL IV | TING |
| REGIONAL RATING | Timing Masic selection Salesmanthip | | FIRAL IV | TING |
| REGIONAL BATING | Music selection Salesmannip Personality deli- | fron nert | FIRML D | TING |
| REGIONAL BATING | Migar salection Salesmanship Personality deli- leterest strengts | tion oth format | FIRML D | TING |
| REGIONAL RATING | Tuning Misse selection Salesmanthip Personality deli- Interest standa Compatability is | tion oth format | FIRAL IV | TING |
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| REGIONAL BATING | Timing Mase selection Salesmanhip Personality deli Interest stimula Compatability in Ability to reside Presentation Content Imagnation | tion oth format | FIRAL RI | TING |
| REGIONAL BATING | Timing Missi selection Salesmanship Personality deli- toterest stimula Compatibility is Ability to relate Presentation Content Imagination Creativita Creativita | tion oth format | FIRAL RI | TING |

ENTRY FORM

ALL ENTRIES MUST BE POSTMARKED NO LATER THAN NOV. 30, 1980

Show, AM Format From TM KFAT-FM SALE Harvey Levin Pays \$3.1 Mil For Northern California 1,150-Watter

LOS ANGELES-TM Program-ming has introduced a new "TM-O-R" format and a Christmas pack-

The "TM-O-R" format, which will be ready for delivery early next year, is specifically designed for AM stations. As with all other TM formats, this MOR format will be do signed so that it can be done live. computer assisted or automated.

The new 18-hour Christmas package, called "The Magic Of Christ-'is designed to run Christmas Eve and Christmas Day However each program hour will stand on its own should a station wish to run an hour each day leading up to Christ-

in syndication. It consists of Christ-mas music, highlighted by feature segments about Christmas customs

tries around the world, letters to Santa, audio Christmas cards, greetings and seasonal legends

Doug Hall 1515 Broadway New York, N.Y. 10036

As there will be no host for the special, stations will be able to employ their own announcer if they so

Opry Show Slated For 125 Markets

NASHVILLE "Backstage At The Grand Ole Opry," the first nationally syndicated program origi-nating from the actual "Opry" stage. ig distributed in 125 markets Host Bill Anderson performs and conducts guest interviews on the weekly 30-minute program Production and direction coordinator is Bayron Binkley, with Ann Boutman serving as associate producer.

SAN JOSE-KFAT-FM, the ec lectic, country-oriented station with perhaps the strongest cult listernship in the San Jose/San Francisco area market, has been purchased by Harvey Levin, furmer general manager of KNEW-AM and owner of KUIC-FM in Vacaville, Solano County

KLAT is located in Santa Clara County, with studios 30 miles south in the city of Gilroy, a sleepy farm

Levin reports purchase price of the property at \$3.1 million, which includes \$600,000 in noncompete

"Santa Clara County," says Le-"is, for its size, the best county in the U.S. in which to own a station. It has a strong economy with Silicon

By JACK McDONOUGH Valley located here, there are high

incomes and there are few stations There are only 10 major signals here, four AM and six FM By comparison. Sacramento has 16 major signals with 50% less business than this market. In 1979 all 10 stations here did well with the sole exception of KFAT, which was suffering from a lack of management in all areas programming, sales and general husiness approach.

'Aside from heing able to work out terms I was able to live with, the main reason I bought the station is that I've always loved the kind of

thing KFAT's been trying to do "It's a one-of-a-kind in the U.S. This is the 'Saturday Night Live' of radio It's a completely off-the-wall station, and that's why people love it We're going to maintain that, because I believe that you can be offthe-wall and still be professional as

In the San Jose Arhitron readings KFAT has averaged a 2.0 total share over the past year, while in the San Francisco numbers the station shows up with a little less than 10 of the toal audience

"I wasn't certain at first," comin nes Levin, "that the audience was potentially big enough to make the hig wore But after buying a research piece from Willis Duff and Sebastian Stone we found that there was a much larger audience poten-

(Continued on page 29)

Billboard Album Radio Action

BRUCE SPRINGSTEEN-The

THE CARS-Panorama (Flektra)

- report

A THE ROBBITOPS - Holoso

· INCOMESTICATION AND ADDRESS OF THE MARKET.

· DESIGN OF BEAUTION - WAR I WANT TO

· COMMANDERS BAND - Flore To Clay Chillia

BENCE SPRINGSTEER—The House Columbus

· MOCAREL STARLET BARD-Wearflood (CM).

· BOLATHIESS - Mobody Losses This Song Alive

. CLINAS BLUES BAND—Flying the Flag (PE

· NEW ENGLAND - Explorer Surface (Debter)

- MAY ME PETER - House and Institute of Marriers

. AND COMMONWEALTH BASE CARREST

. LUKSAS-Audioticum (Archeer)

a SOURCE RECOVERS. Doe Should

MOCIA FM - III females (M. Molf)

a DOTL outlines

.

KSMI FM - St. Leun /R. Bules

PROFES IN COLUMN

· Test (SZY - Chrostope (VS)

a get Broadway Cork Tonna Stranger

· BRYCE SPERKSTEER-THE Name (Cal

a BC-DC-Tarata (tu-E/Misenc)

a CHEEP TRICK AND LOSS HE WOULD NOT

a THERESENDS - Paragraph of the Paragraph

STORCEOLT -- New Set Of Changes I RCA:

. 199-Brasest Tour to Sport (Palvidar)

Southeast Region

• TOP ADD ONS

FAGIFS-Loss (Andrews)

· BRAKTHORPE-21st Contact MexicElektras

a BOOK SPRINGSTON - The Part of State has

WICHAEL STREET BARD-Heartene (This

THE RE WIR LET BORIS - Free | all

a MACHINESTER_Enverted Assessing Microsco

· PRESENATAR - Comes Of Passion (Christians)

our street Man Comes Circles Chroneles

BAT DEMANDA - Comme Of Proces

WTDD-Fall-Pittsburgh-(1 Korney)

- FAGRES-Loss (Aprillar)

THE POLICE-Zonvalta Mondatta (ASM)

PAT BENATAR - Crimes Of Passion (Chrysalis

Playlist Top Add Ons ● Top Requests/Airplay ★ Regional Breakouts & National Breakouts Top Requests/Airplay-National

Top Add Ons-National

THE ROMANTICS—National Breakout (Nemperor MEN YOUNG Hawks & Doves (Reprise)

ADD ONS-The four key prod acts added at the radio stations

REQUESTS / AIRPLAY The four products registering the greatest listaner requests and airplay, as determined by

ODEAKOUTS... Billhoard Charl Dept Summary of Add Ons and Requests / Airplay Information to reflect greatest product ac ty at regional and natio

Western Region

TOP ADD ONS

EAGLES—Live (Acylum)
THE ALMA LEE BAND—Fine Fair (Attentic)
1001 WILSON—Soving to (Medium)
CLIMAX REPES BAND—Fines The Flas (ME)

* TOP REQUEST / AIRPLA CE SPRINGSTEEN-The River (Color:

OLUME STORES - Emphasis Res

POWDER BLUCS-Linear (Liberty) DEMAY #85-Tack On Tay Shreets (Mar ENCLEW-San Francisco (P Evicant)

a (MIPS-Institution)

BOTSCAGES ... NOVICE AND THE * THE BARTS-On the Lage (Chrysolic

a BOLLARY STORY - London of Borne (Baller

e top the setting · SUPERIOR - Part ILAM

FWST-FW-Los-Respies (T. Hadrock)

a FACIFICATION (Section) - The supply of many tree between course

RENEWLAND—Exployer Swite (Elektra)

. The senarres - Smooth The Dark (Porydors · BROCESPEINGSTEEN-The Reser (Columb

. ROLLING STORES - Emotional Rescue (Bulling

A PROFESSION CAMPACTURE · AC-PC-Breaks Royald Sentention

HPM-FM-Sat Diese (I Samuera)

A COMMERCE STREET, Charge De Des COM · DODBIE BROTNERS-- One Sing Closer (WE)

a THE SOURT - Incompanies to the Latest Latest e PREMINISTAN - Comes O'l Passage (Comes)

KOME FW-San love (D. long)

· CHESTALISM (Antonio

· POWDERBLUES-Uncuestalisette

· THE RESIDENCE BARD LEVE FAIR MELANTAIN

a DET DET DET DE COMMENT (COMMENT COMMENT COMM · BRACE SPRINGSTREE-The Reser Calambra

- THE BOLD'S - James To Mandall and Alde EZRP FM - Sacramento (S. Magn)

a Cata Charles (Broken) · BRUCE SPRINGSTEER- The Francicula

· THE POLICE - Zeryatta Nordalita (AEM) · AC-DC-Back to Black (Mignite) BRUCE SPRINGSTEEN - Dra Score (Cat. · CHEAP FINCE - All Shook Up (Earch

EAGLES—Live (Asylum)
THE ALVIN LEE RAND—From Fall (Atlantic) ATPLIN - December Code (P. Stocker)

- MAY NO. SEM - Grove the Mandrey

a spart transcripts - The Base /Com-BRADY MOTOR A Day Many Specifics I

 JOHN COURS - Nothing Matters And What I'm
 Detelland BODGER BRIGITHEIS—Date State Closer (Mile

ATT DE-Connect Servery P Horn) . SEE YOURS - Needs & Doors (Bearing) a GATEL trackment

a Difference of supply for full billions · DIMAL BURESTAND-From The Flor (NO

· SOFT WE SON - Count lie (Morteson) · SENCE SPRINGSTEEM - The Ever (Car

a facermon, at them inclined · DIRESTRATS-Making Movies (WS · DW CARPOLL BAND - Carbonic Boy Piloss

SSIB-FM - Sendous Of America) SMILES of our Medium 1

 CHESTOCKE CLEARWATER RESIDENCE—Long for Albert Hart Clearly C. . ROSIN LANS & THE CHAPTERSTERS—First tra

. DOMN'T MIS -- Back On The Street's (Mindwest) a SACIPLE of States

· BENCE SPRINGSTREN-The Burn (Columbus)

THE PROJECT ... Zony otto Manageria child Midwest Region

TOP ADD ONS

(Nemperol)
THE ALMS LEE BAND—Free Fall (At article)
BETH FREE AND—France: Sady (Stell) all

TOP REQUEST / AIRPLAY

PST SQUAFAR - Comes (it Passion BC-BC-Base in Rack (Atlantic) LARGES - but of Visions (Newborn) BREAKOUTS

MANUFACTURE - Between IT Medicals

· ROMANTICS_DO

· BARDY MEISNER-Dise More Song (Epic)

a PRI SE MAINE, COMMON DE PARAMETER Mark Asset Street Street

· CHERP TRICE-All Shook Up (Cp.c)

W_UP-FW - Chicago (S. Denich)

· WASILIAN-Day Road (RSD)

THE ALVIN LEE BAND ... For Feb.

Della (1979 - Characters (1981)

· BEDGE SPRINGSTEEN THE Re-

· CHIAPTING - At Secretary for

· MC/RC-Rack to Read Processes

a Brokker's - National Services (Statistics)

a BONCOCKARO AL INDIANA SANA ATRACES

URSAS—Andre Traver (Kersheed)

· PATAFRATER_Comes@Parence@Overabil

MART FM - Detroit () Doncon)

· CANADES at our (Applicate)

THE ROMANTICS-Partengiline prost of

· OTTORGADURT-Quot.furn.phterocy

. MAJ WERSTER - Several Juveniles (Mess

· HEW CRELAND - Enthory South of Jobby a

TOP REQUEST / AIRPLAY . BRUCE SPRINGSTEEN-The Page (Columbia)

RC-DC-Nate in Black (Ritarite)
PRI BLANTAR - Crumes Of Passes (Cl
GOOME BROTHERS.--Our Sine Close

BREAKOUTS

THE MINAPES—Shot to The Stork (Polygor)
THE MINAPES—Woman History Sock & Roll
The MISSONS—Monayor History Sock & Roll

NE BLAN PRESONS PROJECT - For To

18/4085 - Peru Clear Doc (III A.)

WELS-Fill - Monta (B. Batey)

· Dist.EZY-Checker (NS)

· THE BABYS—On The Edge (Chrysales) AC/BC—Eacl reliants

A PROFESTRUCTURE TO BE A PROPERTY OF THE PARTY OF THE PAR · PM SENITAR-Crimes Of Fixmon (Chrysales

BOOK BROTHERS - One Stee Class - 1981 MROD FIR - Chartons (I. Mode)

· BRUCE SPRINGSTEEN - The Burnellan

· SANSAS-Auto Visions (Arsheer) * MC*DC+Back in Black (Milantic) · PREMIABLE - Comes Of Passens (Droyslet)

· AC-BC-Back in Stack (Marke Dit ALAR PARSONS PROJECT - The Turn DIA Frontly Card (Arista) National Breakouts

nower ins.-Back On The Streets (Midwest) (anene)

CITY BOY—Heads Are Rolling (Atlantic)

ma City (M. Dompsoy / C. Byes)

· DAGLES-Lord Ave.

· CLIMAT SERVES BAND - From g The Flog (NW)

EWFIG FM -Terment) Owens)

MERL TOURS-Hawks & Doves

The Part of the Landson (1972)

N.D. J.M - Houston (P. Bonn)

· LAGLES-Live Staylorn

THE CLASSIC—Black Market Class (Earl

proce spencestern-file Near (Grumba)

THE POLICE - Lenyotta Mondalita (LEM)

DISE STRATS-Above Noves (WE)

MODE MARTIN - Creek Level (Combil)

\$4075-- On Tine (age (Chrysales)

BOR TRUBE-House & Dones (Bernell)

THE ALVIN LET BAND - Free Familiaries

THE POLICE - Amounts Mondatts (MAN)

MEDIC SPRINGSTEEN, The Principles

TARREST -Chautres (49)

PROPERTY AND ADDRESS OF THE PARTY AND ADDRESS

a SANSAS admin Vocate (Bridge

. TOP ADD ONS

BREAKOUTS

WHITE CH - Box Tors (M. McCobox)

. THE ALVIN LEE BARD-Free Fall (Attent

SACTORNICA DISC - Farmer Common and

CUMMA SILVES SAME - Floring Too Flore CHES

· SECCE SPERCETTER - The River (Columbia)

OGBRY ING-Back On Disc Streets (No Geest)

BRACE SPERGSTEEN - Etc Root (Calumbia

· THE POLICE-TransPla Mandata - AANI

· DANG BOWE - Scan Monters (BCA)

e POSTET PHI MER - Class Civine

WCMF FM - Rechester (T. Edwards)

DAGLES - Louis Reviews

THE ROMANTICS-Restor

THE ROMANTICS AND STORY OF PERSONS IN PROCESSION

CITY BOY - Hends for Rolling skinses o

Northeast Region

BEST TOURS - Haws & Doves (Tingme) THE ALIEN LEE BAND - Free Fall (Atlantic)

*TOP REQUEST / AIRPLAY

a. For married - Management and Bay 4 fee - min stead - trade & hour (Best of)

- AMERICAN PROPERTY. . BRUCE SPIRACSTEER-The Power . DOORE BROTHERS-One Step Closer (NR)

a PARKETHORE - SECTION IN COURT a SANSAT Andre Terror I Landson PERSONAL PROPERTY AND ADDRESS OF Manhood Manhood a BOCKPUT-Served-DI

· DECEMBER OF THE OWNER.

 ALAN PROSONS PROJECT - The Turn OIL Freezilly Contributed · SHIPS SPENDOTTER_The from Calumbi

* THE MAPPING - New Circle County (U.S.) · DESPTRICK-66 Short to First W.S.S. (W - Inchastrally (R. Lancisco /) Symbol

a report a motor . STEEL MONDER - Hotter Than July IT enta - W-SC-Back in Black Ultimber

A RESPECTIVE CONTRACTOR OF THE PROPERTY OF THE PERSON NAMED OF THE · THE POLICE of POLICE Manufalty (ALM) . THE REAL PRINSONS PROJECT - The Torn OLA

MMS-FW- Bethands-ID Eresteent a Det PrinterDCS... Retained Deviced House AND STYLES Broutation chiers his

. THE ALVINCES BAND - Free Fall (Atlantic) · SACLES-Lor (Acclum) . INCO DELICE - For Alleger Started To Do The

· BRUCE SPRINGSTEER—The Rest (Columbia a TREENCHERS - Demonstrated out (See) · STEW MORNEY - Name Page halo Classics

· DE POLICE - Ès resitta Montalità CASMI Southwest Region

TOP ADD ONS

NEX YOUNG - Names & Doves (Reprise) THE ALVER LEE BANG - Free Fall (Misrote)

* TOP REQUEST / AIRPLAY

BREAKOUTS

KEEN FM - Bullet (1 Delen)

· THE ALVIN LEE BANK-Front attofrton-· BAGLES+Exercitorium

· CRECKING - Class Name that of below · CMS-Panersmar(Clatera) · CHEAPTRICE—HI Shook (loc) pic

· BRICE SPRINGSTERS, the floor (Cabo · THE MANYS - De The Estra (Decoular) 1788-FM - Belles (T. Dwom)

· Temperature Charles and Charles # NOL 1000G-Frakt & Dave clears

· MAI NERSTER-Universal Inventor (Mercury) e DELEVER MACHINERA, The parties has before the NOCKPILE -Seconds Of Pleasure (Columbia)

e Therecuraet demonstration for a BRICE SPRINGSTREET, The Event Colored

· THE SASYS-On The Edge of pro) THE PERIOD - Jacquire Mondatte (A&M THE CARS - PROGRAM (Debter) GEORGE THOROGODO - More Co The Destroyers (Associate)

MAT WERSTER-Bowersal Juveniles (Mercury)

WIRE FM - Long Island FM Carloy FM Comm BATT FW - Ottobe . Tot assessment become

. IF Explanation Ph a CMIPS | mailrole

a most transcript. De forcid asset Connectifia. De five d'alendes · MITTER - The Come (Control · DOORE BROTHERS-Dee Step Closer (WS):

a Mr. Of allows in the a chicago warmer and ... Philosophys. at 1 Second

N.A. FM - Austra (S. Mason / T. Quartes) · COMMAND DESIGNATION OF THE PARTY OF - PARTY - Land Sudamin a CETY BOT without the Solver Milantes nones topped \$. The Renderer | Gr 9st

. · THE ROBARTICS - Released Street of Charges PROD WARDET -- Caldernot Son (Carates CLIMAX BLUES BAND-flying the flog (WE) · MER YORKS - Kaylo & Done (Resour)

nauci trencttita. The liver of the · ROSSISTNOMPSON SARD-Facility Property THE POLICE - Zerost to Mondatts (A&M ETC-Etaca Sea (Virgin/RSO) BRUCE SPRINGSTEER - The Rose (Co . NOT COMPS., Manual Roses (REE)

· PETRIPATER CONTROL PROSES (December) . THE PERIOD ADVISORS MONROLLING

. THE CARS-Parsonne (Critics WCRO File - Befolo (S. Haward) · IMILES-Locationies

. JOHN CONCAN - Nathing Matters & Migrat Pills BROCE SPRINGSTEEN-THE RESERVE

 THE POLICE →Zenyatta Mondacta cNAM. · OF PTICE-18 Same Uniform

· DODGET BROTHLES-Over Since Course (NE W. R. F. Laur March C. M. Barrers, T. White

· NEW FREE AND - Control State Cleans THE AL WHILE BANK-free full (Schools • CASLES-London a The special Co. - Increase Description (In-

· WORKS-Monte (Ser.) CITY BOT - Heads Are Railing (Marks) a SCS VINISC ATTEMPT A Design (Business

BRINGS SPRINGSTEER - The Rever | Color THE POLICE - Zeropetra Mondarita (AAN) THE EMICS. The Same des here (Flatter

MAÇE FM - Sprocess (E. Lavon) PACE PLANT SERVICE · MER TRANSMILLER A Dear Green + T0011077 - Charten (65)

SCHOOLSTICK - Name of Persons Comment of Page 1 MORTY PTTHON—Contraction Designmen film

• QUEEN - The Come (Shakir) · NC-DC-Reck to Black (Reselve) a BCI WARE-House & Court Greene

· CAGLES-Luncido MPLE FM - Box Haves (S. Wangsrill, S. Michaeler) · STREET, Server Bester Surger

. THE LEGISLE OF STORY AMES - Sentence AM a there are · THE NAME LET SAME Free Fall (About)

B. WILLY SMITH - Myrid's Favor de Songs (140) · BOOK SPRINGSTEEN, The Book Color

· GEORGE THOMSCOOR-Mark Courge Thomse · TORRESSENDE-State of Deep Griffer)

· DIRE STRATS—Making Morres (WG) WCOZ FM - Buston FL Ingram) · ShipPlaint theton

· PAT BETRATES - Cross Or Famous (Dr

· UMSAS-Anti-Vision (Accessed) . THE MINES—Don for the Board Acres

· SPICE SPRINGSTEEN - Do Blood Clark e Copyright 1979 Billboard Publi cations, Inc. No part of this publi

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Vox Jox

ontinues as midday host and music director. On the EM sale John Ross rector. He comes from Denver where handles morning drive. Don Simon, midday, Robert O. Smith, afternoon was music director and midday

contes from KVI-AM Scattle

WHK-AM Cleveland. Hamilton is the new p.d. at KCIN AM Victorville, Calif. Bol. Rob MacRae has been named nd WZIR-I M Niagara Falls, NY He

conics from WKBW-AM and WGRQ-FM Buffalo EAGL WILL son is back on WYNA-AM Raleigh. NC with a "Country Light from 1 to 3 p.m. . . David Small bas

the morning host, while Jim Willis **KFAT Sale**

· Continued from nove 26

grammed and put on the air KLDR-AM Penny Tucker, who has

ved up from operations director of KIXI-AM-FM Seattle to manage KORD-AM Pasco, Wash., and KZZK-FM Richland, Wash, has seed new lineups for the stations. On the AM side Bob Roberts is

'The audience, we found, way basically people who had listened to AOR radio in the late '60s and '70s. people who were really into an off for them to relate to

"If they did still listen to AOR half the music they couldn't relate to at all, because those stations are cen tered 18-24 with a spillover to 34 KFAT is centered 25-34 with a spillover to 44

The problem was that there were o many tuneouts in the KFAT pro ramming. We found that a lot of the people were listening not because of the things they were doing but in spite of the things they were

"The best example of this is the eekend ratings. On weekends the station is a monster in the 25-49 group. It's usually number one of all the Santa Clara stations in the nine county metro. But because of all the tuneouts people were listening only once a week or every 10 days or so. During the week the numbers

weren't good at all Another oddity was that in the last few books the 7 p.m. to midnight slot was doing better than any of the daytime dayparts. And there's no way you should do better 7 p m. to midnight than day time in your own average quarter

So we think that by working on the programming a little bil, without changing the basic format or mix, we can improve the numbers significantly, because there are many people who have a natural liking for

Levin says the programming will remain a mix of "50% to 60% coun-try, about 20% rock in the Grateful Dead-Dylan vein, and about 20% of what I call 'the spice of the station acoustic blues, comedy and novelty swing, bluegrass.

"The country music will only be real honest-to-goodness country ugar-coated stuff, no Olivia Newton-John, no Kenny Rogers, no heavily produced Nashville stuff. There are other stations in the area where people can get that if they

Levin's first move in terms of personnel was to designate specific areas of command for the positions of program director and operations with Dave Chancy of KLOS-FM in Los Angeles coming on as p.d. and morning drive jock and Marty Manning as operation director and late afternoon jockwith Manning using an air name of

Levin says that for the time being the main promotions will rely on KFAT's already well-established bumper stickers and T-shirts, which take full advantage of the call-letter possibilities, with listeners known as Fatheads who live, obviously in Fat

Wild" Bill Wilkins moves from drive, Bill Norton, evenings, and overnight to afternoon drive on

And now, the message the networks keep ignoring

Imagine a product the public is anxious to buy and plenty of suppliers are willing to produce. A large majority of America's shopkeepers want to carry the item. But the most influential distributors in the land say they know best, and the product isn't really to their taste. So they arbitrarily refuse to carry it, thereby frustrating the will of most of the rest of the country.

This farfetched scenario is exactly what's happening today in television land, to a "product" called issue advertising-commercials that discuss issues or ideas rather than blue jeans and dog food. Companies trying to get such commercials on CBS, NBC, and ABC have been about as welcome as ring around the collar

But while the networks, from their ivory towers, have steadfastly refused to air commercials dealing with the issues of the day, the evidence is overwhelming that the American people want to see such messages. and that most TV stations are anxious to carry them.

A new survey by the Opinion Research Corporation, for example, shows that 85 percent of the American public think corporations should be allowed to present their views on controversial matters in TV commercials. That's a 13-point increase from the already high proportion of Americans who felt this way two years ago.

As for the broadcasters, themselves, an overwhelming 89 percent of the TV stations surveyed by the Television Bureau of Advertising, an industry trade group, say they're willing to accept advocacy advertising. That's a quantum leap from five years ago, when only half the stations polled were willing to sell time for the airing of opinion.

The broadcasters and public alike recognize that a lot has changed in recent years. In 1978, in the historic Bellotti decision, the Supreme Court struck down a Massachusetts law forbidding corporations to spend money to comment publicly on a referendum. And earlier this year, the high court ruled it unconstitutional for state regulators to deny utilities the right to include public policy messages with customer bills. So for the print media, at least, the law is on the side of advocacy advertising

But the three major television networks continue to deny advertisers the opportunity to express their views over the airwayes. Their rationale? The so-called Fairness Doctrine. the mandate of the Congress "to afford reasonable opportunity for the discussion of conflicting views on issues of public importance. According to the networks' interpretation of this doctrine, only by exercising total control over the flow of ideas and points of view themselves can they protect the public from an unbalanced mix of opinions and ideas

As a matter of fact, we have often questioned the "balanced coverage" provided by these self-styled quardians of the public good. TV newsmen, after all, pursue ratings even as they pursue truth, and the two objectives do not necessarily coincide. The result is often unbalanced reporting and something less than the whole truth-and, to date, industry has been unable to respond on the very medium that creates the distortion

The public and the TV stations alike seem to have recognized this shortcoming and are on record as welcoming the voices of those who wish to be heard.

It's time for the networks to catch up with the rest of the country and open the airwaves to fresh ideas and a fresh dialogue. The Fairness Doctrine was never intended as a muzzle. To use it as such is to twist it 180 degrees and transform it into a doctrine of eminent unfairness

Mobil

PLAYELL PLINCH....WNFW.FM D.J Dan Neer throws one at a surprised Dave Morrell of Capitol Records as both visited Capitol artist Billy Squier backstage at New York's Palladius

Credits Research In Rise Of WDOQ-FM

out what they want to hear and then we give it to them." That's how WDOQ-FM program director Los Meyers explains how listenership to his station has doubled to a healthy share in Arbitron in a year.

Meyers says his station is "heavily into passive research with callouts but he also uses sales reports from local record retailers, requests, per sonal interviews and "anything else I can get my hands on." statistically-oriented, but I'm a statistically-oriented person. Because of this research "people

know what to expect of the station Meyers says And he programs "music sweeps of 20 to 30 minutes, which

is why people listen to the radio." Meyers calls his format "mass appeal," which he installed in February "It's not really Top 40, but it leans to adult contemporary rather than AOR " he explains.

325 feet to 803.

But programm sistent for years. Although the sta tions are simulcast only during drive periods, each runs an MOR contem porary format that is not really very different from the other.

We run good clean community onented radio that forces us to make some tough decisions on lyrics,"

Drew says, "This is the Bible belt and we don't want to offend any-

For example, "We edited the Eagles 'Life In The Fast Lane' so people don't have to hear 'God damn' on the radio." But Drew adds, Times have changed and we've

He recalls that when Paul Simon's Kodachrome" came out "we edited the 'crap' out of it and we would originally only play 'Let's Spend The Night Together at night "Now he says both are played through the

Drew takes a lot of pride in his on air staff and points to profit sharing which he says has held down turnover. He points to morning ma Buddy Carr, who he says is one of the best personalities in the country.

Since Cart is simulaust on both stations, he enjoys a combined Arbi-tron share of 37.2, while afternoon drive mun Dick Shannon, who has

Music director Bruce Stevens han-

No Frills In Palmer Show lish sazz/rock/soul ensembles such

corded live for NBC's the Source under an agreement with EDR/Media 90 minutes. Air dates: No. 15-17. NEW YORK - Here's another no frills, straightforward concert recording from the Source that high lights England's prince of blue eyed sophisticated soul, whose career is doing nicely these days, thanks to a hit single and album that is working

its way up Billhoard's charts The concert was recorded Sept. 29 at Painter's Mill Music Fair in Balti more, so it includes several cuts from the new LP, "Clues," such as "Looking For Clues" and "Johnny And

You're Gonna Get What's Comin'," "Every Kinda People," "Not A Second Time," "Man Smart, Woman Smarter," "Bad Case of Loving You," "Under Suspicion."
"What Can You Bring Me," "Presure Drop" and "Style Kills"

What is evident throughout thr concert is Palmer's desotion to, and adroit utilization of, the varied rhythms of soul music, particularly those strains found in the Carib-

gritter quality than he dehuted with in 1974 after stints with various Fing

Continental Buys Rockwell Products

NEW YORK Continental Electronies Manufacturing Co. has pur-Corp's Collins' line of broadcast

The sale includes Collins' AM and FM transmitters, audio consoles and other broadcast equipment Continental says it will support and service Collins' equipment sold prior to Sept 30 as part of the agreement Continental makes AM transmitters.

The timing of this concert is perfect since more people are becoming aware of Palmer However, since the Source keeps chatter and interviews out of its live presentations, it would be advisable for local jocks to offer some biographical information at the front of these shows, and possihly at other times before the air date

as Vinegar Joe and Dada.

WHTG-FM Airing Shrewsbury's Jazz

RICHARD M. NUSSER

ASBURY PARK, NJ -The popular jazz concerts presented at the Eastern Branch Library in suburban Shrewsbury are now to be aired by

tion at the Sunday alternoon performances and broadcast that day at 8 p.m. with a repeal airing at 8 p.m. the following Friday The first cert aired was presented Sunday (19), offering the Smith Street ociety with Bruce McNichols, Joe Hancrow, Herh Gardner, Mike Petees and Vince Guerano

KBIG Dispute Going To Panel

NEW YORK In its first case nce it was created, the new Radio Industry Mediation Panel will shortly meet to resolve a dispute between KBIG-1 M Los Angeles and

The panel, which represents the Broadcast Rating Council, the Arhitron Radio Advisory Council, the National Assn of Broadcasters, the National Radio Broadcasters Assn and the Radio Advertising Bureau, will consider KBIG's complaint that Arhitron should have seven listener diaries in the April/ May survey in KBIG's total listen-

Consistency Aids WBBQ-AM-FM Drew Pontificates About His Augusta Listener Growth

AUGUSTA, Ga -"It's not that we're making so many improve-ments, but that we've been doing the

same thing for so long That's how WBBQ-AM-FM pro gram director Harley Drew explain: the listener growth of his stations particularly the FM, which now en joys a 27.2 share in Arbitron ratings He notes that "we've placed an emphasis on the FM" and made

technical improvements to capitalize a natural shift of listeners to the FM dial. The latest improvement will raise the transmission tower from

loosened up some

who has been on the station for nine

been on for six years, has a com-bined share of 39.5.

CONCERTS PAY OFF FOR STARFLEET NEW YORK -Starfleet a pione

in putting together special network hnokups of concerts for concert promoters and record lahels, is a fast growing factor in the husiness, par acularly since its acquisition by John Blair & Co

WCOZ-FM Boston and reps such stations as ABC's WABC-AM/ WPLJ-FM New York, WLS-AM WRIF-FM Detroit and KSFX-FM San Francisco which should give Starfleet at least a foot in the door to clear such stations for

oming concerts However, things do not always work but so simply. In a Utopia Ha loween concert KLOS-FM and WRIF-FM did clear the broadcast. hut WBCN-FM ran it in Boston. Metromedia's WNFW-FM carried it in New York WMET-I'M had it in Chicago and KMLL-EM carried it in San Francisco

In the new acquisition former Starfleet principals Sam Kopper and James Slattery continue to run day-to-day operations as principals and Daniel Follis, senior vice president of Blair Radio specialized sales,

dles the noon to 3 p.m shift Drew has high praise for Stevens' research cal record sales and swaping chart information with other stations. Stevens also keeps in close touch with promotion people "If they want to ne in good with Bruce they will level with us Drew says.

Drew also points to the con-sistency of the ownership and management of the station, which Drew otes has not changed since 1947 General manager Ed Dunbar has heen with the station since the 1940s having worked up from program di-

MEMPHIS -- WREC-AM has be-

come the first commercial station in

the city to receive the Music Indus-

tries of Memphis radio award

presented semi-annually to the sta-

recording artists

continuing support

ion that most actively supports local

Chris Angel, program director, ac-

cepted the honor on behalf of

WREC and pledged the station's

Angel credits Carter Davis, for-mer program director, with the sta-

tion's move to push product by local

bum ('I'm Not Strange, I'm Just

Like You') when it first came out on Memphis Records last year," says Angel. "We were three cuts deep

into his album when Joyce Cobb's

record ('Dig the Gold' on Cream)

"They are good local musicians with talent who need to be recog-

nized simply because this is a music town that's working its way back up

talk show and talked about Jovce's

hackground and its influence on her

style and about Keith's association

with Jimmy Buffett, Keith wrote Volcano' for Buffett and toured with him. We received a lot of com-

ments on the show from people who

said they enjoyed it and appreciated

the fact that we are supporting local

been picked up by Backstreet Rec

ords and Cohh has charted with her

We also played Suzanne Je-

ne's record 'Light in the Long

second single "How Glad I Am

Run' on Mercury It did well for th

time we played it. We talked up the

fact that she is a Memphis must

"Nohods else in town was playing

Memphis music," Angel says "We really set the pace"

WREC's support of Memphis tal-ent has gone beyond airplay, how-

We have also done shows in town

sing Keith. Joyce and Suzanne at

Trader Dick's and Solomon Al-

ired's," says Angel "It Kenth plays a

show somewhere for us over the

weekend, on Monday you can count

WCPI-FM Switch

WHEFLING WCPI-FM, st

switched from AOR to adult con-temporary General manager Ross

Felton says the move provides the market with alternative to nick and

country formats that now dominate

tion of WWVA-AM here, has

and Memphis musicians

Since that time, Sykes' album has

talent," says Angel.

We picked up on Keith Sykes al-

Drew is looking forward to the day that "there will be enough FMs in cars so that we can split the sta-tions altogether." Then Drew might set the AM off in a new direction. He looks to country as a challenge he'd like to undertake

There's an element of country is his formats now "We play every-Rolling Stones," he notes. And the oldies are never neglected either The "Golden Hour" is a long tradition on the stations that Drew him

Memphis WREC-AM Wins Award For Helping Talent

on his album sales being in the top

Angel explains that WREC polls all three Pop Tunes outlets, Peaches, Camelot and Record-Go-Round in Memphis plus key stores in the tnstate area that service its listeners. "Coveragewise we have the best AM signal in the city," says Angel.

We go as far as Little Rock, Ark. below Oxford, Miss, and to Jackson Tenn. It's a good 80 to 90-mile radius all the way round "
Angel says WREC's commitment

is to local talent in this area rather than to new talent. Releases by other new artists must pass the same screening process as other records to earn a spot on the 32-35 song playing composed of 60% pop and 40%

Records are selected "in the usual method," says Angel with him and Leonard Blakely, general manager, depending on the music trades, sales and "gut feeling."

Memory Music Fills WKXW's Return To Dial

TRENTON, N.J.: Long-time lo cal air personality Jack Pinto returned to the air Oct. 6 as moming

It also marked the return of the station to the air for the first time in two months with a format of big band music and contemporars ballads, primarily from the 1940s, 1950s and early 1960s. The station refers to itself as "Music To Remember."

The station, along with its siste with a new group of owners headed by Ed Hurst, Tormer Philadelphia radio personality, began in Febru-ary to simuleast a "Top Hits" rock Philadelphia DJ Hy Lit.

However, the Federal Comp cattons Committee stepped in he cause the simuleast is allowed only for a temporary period. As a result the AM station went off the air in August to allow a revamping of its studios and equipment

Pinto, who started his career at the station in 1951 when it was WBUD. has worked at nearly every station in the area. On the air from 6 a.m. to 11 a m . he is followed from 11 a m to 4 p.m by Dick Burns, another long time local disk jockey. After that hour, the station commues the format with taped music until mid

Meyers adds. "I don't want to say

Mike Harrison

Black, White And Beige LOS ANGELES. For the sale of

perspective, there are a few point that deserve mentioning as a following to last week's Billboard story which examined industry and paraindustry allegations that AOR radio I write this from my dual experience as both radio broadcaster and long

First and for most, the particular subgenre of AOR radio (and it is only often subject to this



ress-AOR is not solely comprised

of hard rock statiums describing

themselves as the latest pop-medic definition of the term "rock'n'roll These particular stations in queion (some of which are successful and some of which are not) are merely a fractionalized, highly specialized, segment of the AOR scene which further includes adult contemporary (hey, it's almost 1981 and even rock's former teens bopper generation is pushing 301 soft rock, country rock, new wave, jazz, jazzz

ANAHEIM, Calif.-I just finished

studying several articles printed in

major newspapers around the U.S. It

never crases to amaze me how nar-

row everyone's perception of how radio should be is. It seems the over-

whelming amount of radio stations

are being programmed in narrow formatted alleyways of easily de-

fined mass appeal elements, all of a

given nature from station to station

incarnation of progressive rock, in which black, white and yellow players perform for a highly integrated listenership, pop music's first "beige" scene), and dance-oriented Then there's a whole under-

lying base of top tracks that has markedly influenced the flavor and composition of traditional Top 40 Secondly, on close inspection, en cumstances indicate that the motives behind the chimination of certain artists from rock'n'roll radio plaslists is, in most cases, the result of

loosely-defined pressures imposed by today's highly competitive, superfractionalized marketplace and not by racial prejudice It must be pointed out that hit mu sic by black artists is abundant denced by a glance at any disco, jazz or pop rock chart that draws its research from an eclectic spectrum of radio stations, [fronically, the success of this music in the pop mainstream has caused problems in recent years for many earlier-day black stations that utilized the music

primarilly to create an ethnic environment) At this point in time, my sic by black artists can hardly be considered ethnic. In the world of actual street reality, black is as mainstream as white and the two play as well together as they do in profes-

And that's precisely the key to many so-called mck'n'roll stations'

Don't enpy or improve upon som

your radio station's path into tomor-

row with imagination, be aggressive

and bold in your attempts at reach-

ing and serving the listeners of ra-

telephone talk, drama, comedy, in-

tition Program to the people within

of the decade's radio thrust People

who know how to touch, serve, in-

form and entertain People will rise

The best radio station is the one

that does the most, serves the best

Program for people and you'll get the numbers. The numbers repre-

sent people It's not the other way

the '60s and '70s but develop new

unique. As a result the radio indu

try and its purveyors will be on the front-line as a knight in shining ar-

If we all do this, each station will

different, each masterpiece

to the top of the pyramid

Listen to them, talk to them, know them "Radio people" are obsolete in radio today People are the stars

your market and reach

Your various musical elements

iews, commentaries, dialog of all

s new decade

sidea or format Illuminate

seeming aversion to playing music by black artists. It's far more a case of Sert-intention in a nicitia-word of fractionalized insunity than it is blatant racial prejudice. The aver-sion is to sounding Top 40, disco, jazz, or pop—not hlack.

Barbra Streisand, Cher Olivia Newton-John and Dolly Parton have as little chance of getting on as Donna Summer How many black artists do you hear on country play-Circumstantial fraction alization is not necessarily facial

This kind of negative thinking is t part of AOR's heritage (not that AOR doesn't base its areas of narrow vision). Back in the formative days of FM rock, the early AORs rather eclectic musical mixes. The average station would break its format down into categories of rock (uptempo and mellow), folk la big factor a decade ago), jazz (especially the esotene, electric type), and soul (including a wide variety of the most nusically proficient black artists from the Motown sound to purist bluest. What these stations had in common, first and foremost, was their aversion to sounding like the op mainstream of radio-whatever that happened to be

Today, those different see of the average early-day AOR station's musical repertoire have be come the superfractionalized spec trum of stations that specialize in basically one thing all the time (This is not to imply that all-purpose AORs no longer exist-they do. but they are now the exception and not

Because not many black must cians play the latest definition of rock'n'roll (with notable exceptions such as the late Jimi Hendrix or Bruce Springsteen's charismatic sax man, Clarence Clemons) coupled with the converse fact that many black artists do make big hits in pop styles that these rock stations specifi cally avoid to maintain their heavy metal, driving identities, super-frac lionalization has brought us a sub genre of music radio that has inad

vertently exposed itself to accusations and insinuations of facism There is a difference between overt racism and honest ethnicity. although the line between them can be thin and blurry

Times are changing so quickly that most of today's formats will be forced to change significantly within the next six months or so, anyway, in order to keep up with their own selected demographic bull's-eyes on rapidly speeding social targets.

Today's rock stations will no doubt find that before long they'll be forced to change the rigid structure of their playlists, not necessarily for reasons of morality, but rather, for reasons of pragmatic expediency.

Perhaps the first thing they should do is stop misusing the term rock'n'roll which, in reality, was born of black input and covers a much wider spectrum than any of our present-day mini-genres of ra-dio seem capable of including within their own limited boundarie

I mean to imply no moral judg ment in this observation, just facts nation to a sensitive and easily misunderstood situation. There are major principles in question here

New On The Charts



THE REDDINGS

Before listening to the record, it should be pointed out that the Red-dings, brothers Ous and Dexter and cousin Mark Locket, are all related to the late Ous Redding of "Dock Of The Bay' fame. Sixteen-year-old Otis and 20-year-old Dexter are sons of the famed singer and 23-year-old Mark is a nephew

None are atraid of being over-shadowed by their family's history They see their debut album on CBSdistributed Believe In A Dream Rec ords as another chapter in the Red ding story

The trio got its start in Macon Ga., where juzz jam sessions were the order of the day. Dexter made his recording debut at the age of 12 on Capricorn Records with "God Bless" hacked with "Love Is Bigger Than Baseball," The group evolved into a band called New Directions which matured into the Reddings with Our on guitar. Dexter on bass and Mark on keyboards. Prior to pairing them with the songwriting team of Nick Mann, Bill

or tunes on the album - Believe In Dream president Russell Timmons heard tapes of the Reddings and gave them a contract. The result of this is the funky "Remote Control" single und "The Awakening" LP which is a mixture of funk and bal-

The Reddings are managed by Russell Timmons, 1420 K St. N.W., Washington, D.C. 20050, at (202) 347-1420. There is no booking agent

PROGRAM REVIEW

Elton John ABC Special Well Executed Biography

"The Elton John Story." two hours, ABC Contemputary Network Nos. 9. Produced by the Ph Factor Executive producer: Jim Hampton.

NEW YORK-This latest in this series of specials pulled together for ABC by the Ph Factor and Jim Hampton is another well constructed musical biography of a ma-

The ups and downs of 10 years of John's professional career are all spelled out as the listener gets to hear ill of John's biggest hits and some of

his moses too Along the way the listener learns how Reginald Kenneth Dwight became Liton John Elton from Blues ology sax player Elton Dean and John from former Bluesology leader

John Baldry and how he never wanted to be a singer-"I hated it the first time I heard a tape recording of my voice." Elton once played with Bluesology when he was 14 and still

His long association with co-composer Bernie Taupin is detailed and Taupin is along too with other guests such as Rod Stewart to coment about Elton's career

Taupin says the reason he and Elton went to Los Angeles in 1970 was not to play the Troubador, but to voit Tower Records Both avid collectors of records, Taupan explains We had heard fables about record tops as big as warehouses

Host Don Blue does a good job and along the way details the out-landish outfits Elton was into in his tours of the early 1970s. He tells of 200 pairs of glasses inc mink-lined and another with 103 diamonds

the breakup with Taupin is covcred and Elton's subsequent work back with "Mama Can't Buy You is discussed, and of course bum, "21 at 33" called "Satorial Elo-quence." Then Elton muses about hopes of touring again and produc-ing an instrumental album. DOUG HALL

Bubbling Under The **HOT 100**

101-GYPSY SPIRIT, Pendullum, Venture 131 102-TAKE ME DOWN, Exile, Warner Boos

103-RUMAWAY, Sailor, Epic 9 50944 104-UPTOWN, Prince, Wainer Bros. 49559 105-IF YOU FEEL THE FUNK, LaTeya Jackson,

106-THAT'S ALL THAT MATTERS TO ME, Michel

107-ONE IN A MILLION, Johnny Lee, Asylum

108-NO BIG DEAL, Ambresia, Warner Bros.

109 ... SMOKEY MONKTAIN DAIN Sonnie Militan 110-GANGSTERS OF THE GROOVE, Heatwave,

Earc 19 50945

Bubbling Under The

Top LPs

201-CHI-LITES, Heavenly Body, 20th Century

202-ROSE TATOO, Rock N' Roll Outlaw, Muage 203-ROGER WHITTAKER, With Lave, RCA AFL!

204-PETER ALLEN, B. Coastal, A&M SP 4825

205-ELLEN SHIPLEY, Breaking Through The Ice Age, RCA AFL1 3626 206 - RORY GALLAGHER, Stage Struck, Chrysales

207-AHMAD MAKAL, Nightsong, Motown M7

208-NEW ENGLAND, Explorer Suite, Elektra

209-DOWNIE IRIS, Back On The Streets, MCA 210-RANOY HAHSEN, Randy Hansen, Capitol

The show winds up with the see

kinds, promotions, commercials, the The enties are complaining about time, the temperature and weather are all ingredients just waiting to be turned into an audio masterpiece of this en mass, but too often I find critics asking stations to do basically the same thing only more to the critics' successful commercial art. liking For example: Robert Hilburn And most importantly, don't proof the LA Times seems to forever be gram to the critics Don't program to downing L.A.'s rock stations for our staff. Don't program to your hoss. Don't program to your compe

Narrow Yet Wide Ideals

playing too much Siyx. Zeppelin and Van Halen, while all the time wishing they would play nothing but X. the B-52s, the Pretenders and The argument from hip radio col-

umnists seems to always be that rock stations are too commercial, gov-erned by ratings and research. The true magic, science and art they should be basing their critiques on is the ability to blend and balance that which is cummercially potent enough to serve as many listeners as one Mution can with the mainstream incept which is only in-part musi-

If radio is to survive and grow in this decade, we must broaden our programming as we more precisely our foci We must throw away the format

rule book (but not burn them) as we ioneer a new future We must know be past well, in order to create and and to the future Radio has been called a front-line

m The 1980s and all that will unfold is the target of radio's front In short Don't compete, create

front-line as a knight in shining ar-mor, dazzling a population that is begging to be stimulated Dave Forman is program director of KEZY-AM-FM. Anohem and o by Billboard.

former contributing editor to the Goodphone Letter, recently acquired

Talent

George Clinton: Man With His Fingers In Many Pies

NFW YORK George Clinton, guiding force behind Parliament/ unkadelic and related projects, has diversified his activities once more He now runs Uncle Jam Records, a new CBS Associated Label, which has just released LPs by Clinton pro-

While Clinton is interviewed at the CBS offices, he points out the meeting could have taken place at Warners which records Funkadelic and Bootsy, Casahlanca which has Parliament, or even Atlantic which has Brides of Funkensiein under contract All are Clinton proteges "But I am still an artist at heart."

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in the original Stan Kenton orches

until 1990 at least.

many projects with so many different labels in order to maintain a high level of excitement

The latest project with CBS also leatures offshoots from previous Clinton projects. Philippe Wynne, who was the lead singer of the Spinners, has also sung with Bootsy's Rubber Band, and the principals of the Sweat Band were also in the Rubber Band

"I guess we are all offshoots of one another All the various groups we try to make into major acts. They are all talented enough to stand on their own," says Clinton, who acts as pr ducer or coproducer on most of the

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To keep track of his business af-Los Angeles and Detroit. While most of his stuff is in the "dream division," working on new projects and direction Clinton says taking care of his business affairs are Ar chie Ivy, president of Uncle Jam Records and Dick Ettingler, his business manager

We are ready to be the record company that enjoys being a record company," adds Clinton. Outside of Uncle Jam Records, Clinton says Parliament has released a single on Casablanca and a new LP is due

This year there is going to be a funk attack," promises Clinton "Zapp was the first group (Zapp is

produced by Bootsy). Now Bootsy has an LP coming on Warner Bros Records, and an LP with the Slici Band, another of his groups. Then there is Pilippe (Wynne), Sweat Band and Parlet coming Brides (of Funkenstein) will be out just after Christmas And then there will be a new Funkadelic LP, called 'War Maybe everybody, Parliament, Funkadelic. Bootsy, and the Brides, will go out touring together

"There are so many of them, maybe we will have two tours, and do a tag team kind of thing with them," he says laughing

Clinton himself has bee forming since the mid '50s. His own particular brand of funk was influenced by such artists as James Brown, Frankie Lyman and Allen Toussaint In the late '60s and early 70s he was playing with such local white Detroit acts as Alice Cooper and the MC-5.

It was Cooper who first fluenced Clinton to create what be-came, with the "Mother Ship" spaceship, the first black funk/rock extravaganza Clinton remembers that he toured with that spaceship and a cast of 50 for three years.

While he admits that the concept did not go over that well in the heginning, in the long run it has paid off

Though Clinton has retired his platinum wig and no longer performs live with the various acts, he feels that in these post-disco times the hard funk music he has created is coming into its own. He points to such acts as Queen and especially Talking Heads twho now have Clinton aluminus Bernie Worrell playing keyboards) as acts that will help popularize funk among white an



WET SAUCE-Band equipment of Aztec Two Step is protected by plastic when Liberty Records comedian Gallagher, who opened for Aztec, makes in-stant apple sauce with his "Sledge-omatic." Audience members at the Bottom Line in New York keep dry as well as they can.

Playboy Franchise Goes To Buffalo Duo

BUFFALO-The first franchise granted by Playboy Enterprises in four years will hit this area by April after the owners of the Executive Inn. James and Patrick Cosentino and their partners complete a \$1.5 million remodeling project at their popular airport region nightspot.

Franchise rights give the Cosen tino brothers exclusive use of the Playboy name in the Buffalo region and Toronto, according to Victor A Lowney III, president of Playboy Clubs International.

"We'll book our own entertain ent, working with Playboy," insists James Cosentino, promising a couple of major names for opening night "We'll open in a hig way but afterward we'll present some of the same acts we've had-the Scinta Brothers & sister Chris who will play in Playboy Clubs this winter Cosentino says no specific book

ngs are set and that he's "open for suggestions

According to John C. Tosarello. Playboy Clubs' vice president, the franchise cost \$25,000 and 6% of gross revenues. The Cosentinos will keep 25% of all revenues from renewed members and half the revenues from new membership

Lownes, who stresses the market ing target for the new club is Buf-falo. Toronto and Rochester, says some 3.000 Playboy Club keyholders already reside in the area.

While immediate plans call for the Playboy Club and the Executive Inn. Coventino reveals he intends to open a multi-million dollar resort hotel at Niagara Falls which could quickly he converted to a gambling casino if New York State should le galize gambling

The Cosentinos also plan to con ven their Charter House Motor Inn here into a Ramada Inn and hope to construct another \$10 million Ra mada Inn on Buffalo's waterfront presenting other entertainment pos-

The Cosentinos also own a "747 Club" in Rochester.

While specific entertainment plans for the new Playhos Club will he disclosed later, the Executive's conversion plan is already set The club will be divided into three parts The current Ziegfeld Room, which opened to short lived Las Vegas type show productions in July 1979. will be converted to the main Play boy Club with live shows

C Vincent Short, senior vice ident of Playboy Clubs Inter-national, says the franchise is the be

ginning of Playboy's new corporate Currently, two of eight U.S. Playboy Clubs are so franchised, the other six owned by the company There are also eight clubs overseas, two reson hotels and five casinos.

N.J. Center To Be Winterized?

HOLMDEL TOWNSHIP N.I. A plan to winterize the Garden State Arts Center, a summer pop concert hall here, is under study by a subcommittee of the New Jersey High way Authority, which operates the

The facility has 5,000 seats under a roof and seats another 5,000 outside on the lawn. The authority is considering either enclosing the existing facility or building a sister

Keith C. Thornton & Associates in New York, which is doing the enganeering study, indicates it will be more economical to enclose the hall with removable walls at a cost of \$2.6 million than to construct a separate \$6.1 million venue. Lionel Levy authority vice chairman who heads the winterization subcommittee says survey for a winter concert program is also being conducted

Authority officials say an arts center winter operation would allow the state agency to offer more varied entertainment such as Broadway-type shows along with classical and pop perforers who have been featured during the summer for the past 11

Okay Concerts

MILWAUKEE-Rock concerts scheduled at the Milwaukee Arena and Auditorium for the remainder of the year will go on as planned, ac cording to Robert O. Enl. the facility's president

On Oct. 10. Ertl said he wasn't sure if any future rock concerts would be canceled because of a riot that crupted after the Blue Oyster Cult-Black Sabbath concert Oct. 9 Dozens of persons were injured in the melee that crupted after the show was canceled when Black Sabhath musician Geezer Butler was struck with a bottle Police arrested 160 persons in the incident (Bill-board, Oct. 25, 1980).

'NO RECESSION,' RUMSEY REPORTS Still Brisk Patronage At Calif. Concerts By the Sea

By DAVE DEXTER JR.

LOS ANGELES mers all packed up and took off-Business is and, it's been good throughout the and of course, they did But throughout the year, othernation's recession and it is likely to improve with a new administration Rumsey adds, "we attract an in the White House next January even flow of patrons. All the acts we

That's Howard Rumsey's view book draw about the sam the Southern California jazz night-Concerts By the Sea offers mainly small combos, although Rumsey is club scene. dickering to offer Ann Patterson's Rumsey operates Concerts By the Sea, a spot almost on the Pacific wa-ter's edge at suburban Redondo 17-woman Maiden Voyage orchestra next month. The club serves no Beach He books only jazz and Latin

food Seating is arranged as in a small concert hall with perhaps the finest acoustics of any Los Angles The cover charge varies, according to the boxoffice pull of the

group Through the years. Rumsey as learned that a Thursday through Sunday policy is best. Thus his boite is dark the first three evenings of the

We also know that Thursday is a doll night." Rumsey notes. cut the cover charge in half. It works It also gives our attraction a four

the attraction

Combos led by Willie Bobo, Ron Carter and Ben Sidran occupied Rumsey's bandstand through November. ' 'And we did well with all Rumses concludes. "But then we draw well no matter what



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That is why says Clinton, he deeided to go with a label deal with CBS at this time. The CBS companies have the distribution system he says, and that will get his records out to the public.

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Talent

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'NO RECESSION,' RUMSEY REPORTS

Still Brisk Patronage At Calif. Concerts By the Sea

By DAVE DEXTER JR

LOS ANGELES - Busin good, it's been good throughout the nation's recession and it is likely to improve with a new administration in the White House next January That's Howard Rumsey's view of the Southern California jazz night-

Rumsey operates Concerts By the Sea, a spot almost on the Pacific wa ter's edge at suburban Redondo Beach He books only jazz and Latin

"We are in our ninth year here," Rumsey notes, "and our lease has another 12 years to go. So I have no plans to change our modus operanda

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"Every September." he admits. Rumses's bandstand through November "And we did well with all noticed it during the Monterey. Long Beach and two-day Playhoy three," Rumsey concludes "But then we draw well no matter what the attraction.







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Mail to: Record Research Inc. P.O. Box 200 nee Falls, Wt 53051

George Clir His Fingers

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"We are in our ninth year here." Rumsey notes, "and our lease has another 12 years to go. So I have no plans to change our modus operandi until 1990, at least."

The persistently optimistic Rumsey, who played electric bull fiddle in the original Stan Kenton orchestra at Babboa Beach in 1941, declares there is only one brief period every year when he detects a sharp slump in patronage at his intimate little club with a bandstand that will ac-

commodate 20 musicians.
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Carter Rumse vember three," then w the attr

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WTIME (AMA) NYC - WANN BARDITONS AND PM EVER MOCKEY WITH, (AMA, NYC WAN) A HOUSE WAN, A HOUSE AND A WANN BARDITON AND A WANN B

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That is why, says Clinton, he decided to go with a label deal with CBS at this time. The CBS compaints have the distribution system, he says, and that will get his records out to the public. plans I be disclosed later, the Executive's conversion plan is already set. The club will be divided into three parts. The cuttent Ziegfeld Room, which opened to short lived Lus Vegastype show productions in July 1979, will be converted to the main Play-

hoy Club with live shows
C Vincent Short, senior vice president of Playhoy Clubs International, says the franchise is the be-

sure if any luture rock concerts would be canceled because of a not hat erupid a lifer the Blue Obster Cult-Black Sabbath concert Oct. 9. Dozens of person were injured in the melee that erupided after the show was canceled when Black Sabbath muscuin Geezer Builde was swuck with a bottle. Police arrested 160 persons in the insident (Bill-bord) Oct. 7, 1980.

Survey For Week Ending 11/9/80 Top Boxoffice

ARTIST-Promoter, Facility, Dates

| | Arenas (6,000 To 20 | (000,0 | | |
|---|--|--------|----------------|------------|
| 1 | NAMSAS/MOLLY HATCHET-Doa Law Co. Boston Garden Boston Mass, New 1D | 15,500 | \$9 50 \$10 50 | \$157,781* |
| 2 | BARRY MANILOW-Entam/DiCesare Eagler, Charleston Collis Charleston, W.Va., Nov. 8 | 10,394 | \$12 50 \$15 | \$146,465* |
| 3 | BRUCE SPRINGSTEEN—Pace Concerts. Special Events Ceoles, Austra, Tx., Nov. 9 | 16.034 | \$7 50 \$9 50 | \$142,179* |
| 4 | BRUCE SPRINGSTEEN -Pace Concerts, Revaion Arena, Dallas, Ta , Nov. 8 | 14,552 | \$8 50 \$9 50 | \$137,770 |
| 5 | THE DUTLAWS/FOGHAT/JOHNNY VAN ZANT BAND-Don Law Co., Boston Garden, Boston, Mass., Nov. 1 | 14,200 | \$8 50 \$9 50 | \$131,974 |
| 6 | JETHRO TULL/WHITESNAKE—Feyone Preseats McNichols Arena, Denver, Colo. Nov. 5 | 12.052 | \$8 \$10 | \$127,527 |
| 7 | CHARLIE DANIELS BAND/MICKEY GALLEY & THE URBAN COWBOT BAND/JOHNNY LEE—Sound Seventy Prod./Rubama Umon Program, Memorial Child Tongstoon, Mr. Nov. 8 | 16,000 | \$7 50 \$8 50 | \$117,564 |

11.375 \$9.50 \$10.50 \$125,000

10 903 \$8 50 \$10 50 \$110 283

11 424 57 50 58 50 192 226

8 000 | \$8 50 \$10 50 374 766

\$8 50 \$9 50 **\$74.256**

\$80,885

CHARLIE DANIELS BAND/MICKEY GILLEY & THE URBAN COMBOY BAND/JOHNNY LEE—Sound Severty Prod / Auburn University Memoral Coles BEACH BOYS/BAROOGA-Schon Prod. Toledo 9.662 \$9.50 \$10.50 \$91.412 nual Hall Toledo Dh. Nov 8 KANSAS/MOLLY HATCHET-Don Law Co / Ruffing & 9 500 \$9 50 \$10 50 BAR KAYS/CAMED/MICHAEL HENDERSON/ZAPPer 50 \$9 50 liger Flower & Co./Al Haymaa Milwaukee Convention Cealer Milwaukee Wisc. Nov. 6.

8 THE DITT AWS/FDGHAT-Ron Debraser Nassas

JETHRO TULL/WHITESMAKE-Bill Graham Presents

BAR KAY'S/CAMED/MICHAEL HENDERSON/ZAPP/

GRAND MASTER FLASH—Tiger Flower & Co /Al Havman Hair Arena Daytoa Dh. Nov. 7 THE OUTLAWS/FOGHAT/JOHNNY VAN ZANT

idale N.V. Nov. 7

THE BEACH BOTS/BAROOGA-Schoo Prod La \$8 50 \$10 50 \$72,318 DOOBIE BROTHERS/LE ROUX-Fanlasma Prod \$69,374 acksenville Calis Tacksonville Fla Nor Jacksonville Usins, Jacksonvine, Pal., Nov.
CHARLIE DANIELS BAND/ MICKEY GILLEY & THE
URBAN COWBOT BAND/JOHNNY LEE—Sound
Seventy Prod. Municipal Aud., Mobile Ala. Nov. 9 97 50 58 50 168 467 BAR KAY'S, CAMED, MICHAEL HENDERSON, ZAPP, GRAND MASTER FLASH—Tippe Finner & Co. (8) 7 671 \$7 50 \$9 50 \$65,603

| | Auditoriums (Under | 6,000) | | |
|----|---|--------|-----------------|-----------|
| 1 | ELTOM JOHN/JUDIE ZTUKE-Avalor Attractions, The forum lagrewood Ca., Nov. 687 (2) | 2,800 | \$7 50 \$12 50 | \$312,500 |
| 2 | BEATLEMANUA—Feyline Preseats, Aud Theatre, Denver Coln Nov 5 9 (8) | 11.521 | \$9 \$15 | \$175,632 |
| 3 | TEDOY PENDERGRASS—Alive Enter, Mill Raa Theatne, Niles, III., Nov. 5 19 (6) | 10,297 | \$14 75 \$16 75 | \$159,540 |
| 4 | JETHRO TULL/MICHAEL DES BARRES—Avalon Attractions, The Swiag Aud., Saa Beraardino Ca Nov 7 | 5,582 | \$8 75 \$9 75 | \$52,712 |
| 5 | THE B-52'S-Ron Delseaer, The Bacon Theatre, New York, N.Y. Nov. 889 (2) | 5,200 | \$9.\$10 | \$50,150 |
| 6 | GARY NUMAN/GARY WYRICK & THE FIGURES— Perryscope Concerts. Queen Elizabeth Theatre, Vancouver, B.C., Can., Nov. 9 | 5,662 | \$8-\$9 | \$49,616 |
| 7 | MOLLY HATCHET/MICHAEL SCHEMKER-Don Law Co. Springfield Crisc Center, Springfield Mass., Nov. 5 | 4,000 | \$9,50,\$10,50 | \$37,763 |
| 8 | BUR RAYS/CAMEO/ZAPP/GRAND MASTER FLASH— Tiger Flower & Co /At Hayman, Veteran's Memorial Columbus, Dh., Nov. 9 | 3,944 | \$8 50 \$9 50 | \$35,121 |
| 9 | JIMMY BUFFETT-Brass Ring Prod. Grand Rapids Covc Aud., Grand Rapids, Mich., Nov. 9 | 3,481 | \$9 \$10 | \$34,010 |
| 10 | JEAN LUC PONTY—Brass Ring Prod , Royal Dak Theatre, Detroit, Mich , Nov. 2 (2) | 3,412 | \$10 | \$33,242 |
| 11 | AMMY BUFFETT-Brass Ring Prod., Mich State University, E. Lansing, Mich. Nov. 4 | 3,286 | \$8 50 \$9 50 | \$31,161 |
| 12 | FRANK ZAPPK—Frank J. Russo, Doean State Arts Center, Providence R1, Nov. 8 | 3.200 | \$8 50 \$9 50 | \$29,600 |

3 397 22 82 \$29,419

2.912 \$8 75 \$9 75 \$26,641

2,800 \$8 50 \$9 50 \$25,339

2.800 CE 50.50 50 \$25,005

2.400

\$7 50 \$8 50 \$25,239

576 000

THE B-52'S/NIO CREOLE & THE COCONUTS-

FALKING HEADS-Frank J Russo/Overland Prod. Ocean State Arts Ceater, Provideace, R I , Nov. 7

THE B-52'S-Don Law Co. Drpheum Theatre, Boston, Mass., Nov. 6

om Halli Johnson City To New S BOBBY & THE MIDNIEST S-Doa Law & Co. Orphoum Theatre, Bostos, Mass, Nov 7 BLACK SABBATH/JOHNNY-Feyhne Presents, City

Aud , Colorado Spirags, Colo , Nov 4

EMMYLOU HARRIS/CON HUNLEY-Entam Prod

Ve've wrap

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[] Pop Annual '55-77 Yearly Supplements (through 1979)... Please specify supplements and years desired Pop Annual 'SS-'77 | Top Pop '40-'55 | | Top LPs '45- 72 | Top Country Singles '49-'71 | Top Soul Singles '49-'71 | Top Easy Listening Singles | Note Pop supplements update both Pop Annual and Top Pop books 78 and 79 Country and Soul supplements cover



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. \$10 each

Devo Members Say They Are Misunderstood, Protest Image

LOS ANGELES Despite a top 20 single in "Whip It" and a top 20 album in "Freedom Of Choice." Devo still has an image problem Some have charged the group's theories of "de-evolution" in which it is said mankind is moving backward on the evolutionary scale and its naramditary uniforms are not being the best influence for a trend hungry audience. But the hand itself



and a decomposition of the second

BLACK & WHITE 8x10s 500 - \$41.00 1000 - \$59.00 COLOR PRINTS

1000 - \$283.00



The band has toned down its phi losophy on the current LP. made one statement with our first album 'says coleader Jerry Casale "There's no need to keep repeating it " Yet the band still has its robotic costunies and stage mannerisms chouse is what you want" from the last I.P. has not done much to this art

Devo doesn't take these critics semously. The disco lifestyle has come under heavy fire from Devo though it was also intrigued by the mu "We were one of the few new bands that liked discre became of the sound," says vocalist Mark Mothers baugh," the other focal point of the quintet which includes guitarist/voalist Bob Mothershaugh, guitarist Bob Casale and drummer Alan

Mycry "We were impressed with the disco synthesizer. Before that, we were introduced to synthesizer through people like Brian Eno and Krafiwerk Disco gave us a new way to use sequencers," says Mothershaugh

Despite the band's revulsion at the disco lifestyle, "Whip It" has ironically become a disco hit "We are against a lot of the lifestyle and values that disco music seemed to be

glad people can dance to 'When It' patented Devo music and lyrics As for its audiences, which dres like the hand and are urged to buy

sleeves, the group doesn't feel it is promoting its own restrictive tite "It would be better if we sparked

creativity in our audiences," admits Mothershaugh "But if by copying Devo, people took two pounds less quadudes and stopped listening to the politics of a heavy metal band which says 'I'm stupid, I'm horny. I'm a male chauvinist, I take too many drugs and I'nt proud of it'. then it's worth it " Though Devo is from Akron

Ohio-part of its abhorrence of the current state humanity is an outgrowth of the Kent State affair which took place not far away the group has no allegiance to that part of the country

"We saw what our choices were in Akron. We saw people grow up and become big babies. Ohio and Devo avoid each other by mutual agree ment," states Mothersbaugh who, along with the test of Devo, resides in Los Angeles.

(Continued on page 39)

Talent Talk

Barbra Streisand's "Guilty" has reportedly sold more than four million copies around the world sancest was released two months and It may become her most successful LP set A Owen are stest but LP has been postponed because "The

Foin Dowd is producing the next Murshall Fucker I.P, which will feature new bassest Franklin Wilke, who and and the late Tomas Calder Joe Read has joined Warners' Code Blue as that band's permanent bas Paul Colby's Other End in New York is featuring a weekend of New York underground acts. Scheduled to appear are Ballistic Kisses. Disturbed Furniture, Casual T-Ease, Manhattan Project and Alexa Hunter.

Nina Hagen, virtually unknown in the U.S., has some fans in Gotham Her two shows at the Ritz drew turn-Hurrah's celebrating its fourth anniversary

New York hosted a live the Vellon Marie Orchestra tha was also seen live throughout Japan. Is Doug & the Stugs, "the bright new hope for Canadran rock'n'roll?
First release. "Cognac And Bolo-gan," by the Vancouver band will be released in the U.S. by RCA "Captain Boogie & the Kids From duced by the 4th Wall Repertory Co., to playing in its second year in New York. France's Telephone is conung back to the U.S. for more

The Stranglers, who have a repu tation as being a violent, hostile bunch of fellows are reportedly setting along well with the Humans, with whom they're touring. The members of the two groups not only like and praise each other to the press, radio and audiences they're plement each other musically. Harmony prevails both onstage and inthe dressing rooms.

Signings

(distributed by Atlantic). Her first LP for the label, and sixth overall, is being produced by Greg Ladamyi for release early next year. Gree Copeland, David Lasley and Mac MeAnally all to Geffen Records.

McAnally's first LP for the label will be produced by Terry Woodford and Clayton Ivey in Muscle Shouls Jack son Browne will produce Copeland's debut album early next year. Pro-duction plans for Lasley's first album for the label are now being planned

A NEW

IS RISING

owns over the last few years, he showed that he shift has the hand of drawing power to All this 17,000 seal wenne to the raffers

John's current four, in marked contrast to his ritimate one man show of small vennes last year, harkens back to the superstar's glory days of the early and mid 70s. He is reunited with two members of the Elton John Band drummer Nigel Obsson and bassist Dec Murray

Throughout the course of his two hour show Nov 6, the lirst of two Los Angeles appearances John displayed the kind of exhaberance and flamboyance that was a calling card of his ear

Although not dressed in the layers outlids ually associated with him (although his sellow black jumpsud gave from the appearance of a homblebee) and the lack of flashing neon glasses, John nonetheless reeled oil some on pressure patho work often kneeling on both knees or with one fool alop the piano

He opened with the hannling instrumental Foneral For A Forend" amount a cloud of smoke followed with a well-rounded selection his hits. The energy level was extremely high hanks to his superior band which also included guitarists Richie Zito and Tim Remuck and or gasist lames Newton Howard who pumped new itement into the John Bernie Tanpin classic The show was in effect, a testament to the staying power of the John/Taupin material, a

catalog of some of the best pop/rock of its land and the prime reason why John came to epitomize the state of '70s rock

included in the approximately 20 song set were such favorites as "Tiny Dancer," "Love Lies Bleeding In My Hand," "Alice," "Sorry Seems To Be The Hardest Word," "Someone Saved My Lite Tonight "Ego," "Little Jeannie" Benny And The Iels" (a little Ioo overstated) "Philadelphia Freedom" and Your Song

Another member of John's tormer band. Da vey Johnstone, joined the group on the hasi en core, "Bite Your Lip" which displayed the tes (iveness of old times. During this fune John was decked out in Minnie Monse attire

Midway through the show, John gave drom ner Olsson the opportunity to showcase his solo talents on two songs

With a new record label and renewed entity sasm for the road, John hopefully will continue through the '80s with the land of memorable terial that made the earlier half '70s such a

musically rewarding period

Writer/performer India Truke opened the show with a 30 minute about twe song tackles ter set of material from her two Rocket albums Maybe the half was too large or the fact that the crowd was still getting assembled, but Trake's material, which comes across well on record, got ost somewhere within the Forum's walls ED HARRISON

TIFREA

Roxy, Los Angeles Admission \$7.50 Success stones such as this aren'll seen

to happen anymore Tierra, an East Los Angeles septel, cuts a remake of the intruders' ballad "Together" for a small label Local pop and r&b go nuts over the single even th other statues in the country are playing if

Devo Image Thorn

• Continued from page 38

To prove its point about de-evolu tion, the band became its own opening act on its 1979 tour Going under the name of Dove, the disguised Devo played "christian rock, double-knit ditties" according to Mothersbaugh.
"We had double knit mustard col-

ored suits, pasted on sideburns, white shoes and belts and lime green, jersy knit wide collar shirts," says Bob Casale.

The fact that the group's homog-enous sound was hooted at in Los Angeles almost restored Devo's sagging faith in humanity. However, earlier events had already given reason for Devo to feel smug in its Newly formed Boardwalk Records sizers the band and now national secrets fooms lierra showed in a one hour, nine sone set here that if has what if takes to appeal to a wide sudience. The music is a fastelnt min of Latin, (8b. sazz and Las Veras Schmallz When the

back to the glory days of I also rock in the early 1970s when such acts as Santana Malo. Arteca and El Chicaso (Iwo of the members of freez) were in El Chicano) were popular. Sheet Scene," "Zoot Suil Biogpe" and "The Barro" not only showed all the prosital choos of the

il dialed the strengths of the group On "To gether 'however Tierra possessed the right min of soaring harmones. Vegas showmanship and ribb forcefulness. This gowerful frack is an example of the type of ballad Tierra might do in the behave CARY DARE ING



NOVEMBER

. 1980

These are best selling middle-of-the-road sing radio station aroday fested in rank order.

TITLE, Artest, Label & Number (Dest. Label) (Publisher, Licensee)

LADY Renne Bogges Liberty 1380 (Brockman, ASCAP) REVER BE THE SAME Mil. Marcon Dana #2000 rives Nation According Christopher Cross Warner Lawrence (MI)
MORE THAN 1 CAN SAY

See Marchel Stats 49565 (Warner Lawrence (MI))

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To Cont

WITHOUT YOUR LOVE Roger District Commission I 11364 (Stagmond Unichappet) BNI) Rethra Stressand Columbia I 11364 (Stigmood/Unicho EVERY MOMAN IN THE WORLD for Supply Avista 0564 (Fredulum/Unichappell BMI) SHIDD FALT

ton John / Curt Ruchard. MCA 51007 (feltin Earras, EMT) Ornes Newton Roser CA.
LOVE ON THE ROCKS
Control 4939 (Stonebridge/EMA Susse, ASCAP) Net (hamond Capitel 4939 (Stonebridge/EMA Sesse On THE BOAD AGAIN Male Netson Columbia | 11151 (Willie Relson, BM1) Don Williams, MCA 41304 (Cook House, BMI)

yed & Sarry Gáio, Columbia 11 11390 (Strgwood/Onichappell, BMI) COULD I HAVE THIS DAMCE (Vogue & Maple/Wesk Music Group/Onlesown SMI)

TT'S MY TURN
Diana Bots. Motown 1496 (Colgons EMI-Prince St. ASCAP-Unichappell-Begona Meiodes, SMII.

LDON MART YOU'VE DORE TO WE

Bor Scaggs, Colombia; 11349 (Bor Scaggs, ASCAP/Fosfer Frees/fring, BMI)

YOU'VE LOST THAT LOWN FIELDING

Bory Mail B John Oales, RCA 13103 (Screen Gems EMI BMI)

MELC OU CHA Sisters, Planet 47916 (Elektra) Lann & Weitl-Brandree/Snow, BMI)

(AST/MADO 6, WEST-VERZINDER-CADON, DMI)

LOWE A RANKET MIGHT

Edger Babbet, Elektra 67066 (Orbidave/Branspal

F TOU EYER CHANGE TOOK MIND

Crystal Gayle, Columbia 111359

(Danis Breaker, BMI/Shers Highbrigate, ASCAP)

ORE TRICE PORT
Paul Serian Warner Bros. 49601 (Paul Serian, EMI) DIELLING CHE Richard EMI America 8057 (ATV-EMI-Pare Blue, ASCAP)

NEAL LOVE The Doober Brothers, Warner Bros. 45503 (Searchin Lanes/Monesters/April, ASCAP) nck, Arsta 0572 (Collon Picker: ASCAP-Hobby Horse, 8MI)

Denner Marwick, MAN

Brasel McIeres, MCA 51019 (WE/Moints Live Of Music, ASCA?) IF THIS IS LOVE ter Sent (NS) (Starksmott) Barbet 1980)

TURAGE Clivia Newton Sohn/Ejectinc Light Orchestra, MCA 41285 (Jet/Enart, BMI) MISSEMENT ROCKS

M Stewart, Arista 8552 (Fratiques/Approximate BMI)

on Warnes Bros 19518 (Quakembush-Redeux, ASCAP) Carly Simon, Wan GOODPTE MARTE
Sobby Gifesboro CIES/Corb 5400 (Mysk: Crty ASCAP/Combine, BMI)
PYET/POPPTS GOT TO LEASH SOM(TIME
The Kings Repliem 47055 (Erichia) (Warner Bool ASCAP)

The Kergs Asylom 67055 (Eirkhra) (Ware THE WAPPY THAT LOVE WAS FOUND YOU femory Hall East 9 50931 (ALV EMI) hereny (MII Epic 2-2073) unaz havaj L MADE IT THEODOR TIME RAME Barry Manicies Arcita 15546 (Unichappell EMI) ETT ME ET FORM ANCEL STacy Latticase, Gelfilleri 4660 (Materic) (Walcers/Graphine), ASCAP/Cohlinox/

IF YOU SHOULD SAVE tel 4010 /Three Clary Charleson EMIL

Redsen/Pearsian capus 1975 FDOL TMAT I AM 1946 Cincidae AEM 7881 (Unichappell/Beginna Melodies Fedora, BNI) DON'T ASK ME WHITE Columbia 1.11331 /imrefoue/dami 45CAPs

Brity Mrs. University SEASONS Charles Fox Handshake 85307 (Live/Charles Fox, 8MI) Chic BMII Metown (494 BILLIN' TIME Eck & Sasan Anton Scotti Brethers 609 (Atlantic) Teori ASCAP1

WHOTH BE THE FOOD TOWNSHT
LATE IN THE FOOD TOWNSHT
LATE IN THE EVENING HOST CROSS FEBRUARY CONTRACTOR OF THE EVENING HOST CO es 49511 (Paul Simon BMI) IS THE WAT OF LOVE Montan With Lauren Wood 20th Century 2430 (Special/Did Sock ASCAP)

A 2 5700 (CBS) (Chapie BAII) SOMEONE THAT I USED TO LOVE Capital 4865 (Screen Germi-ENI BMI-Proce Street/Auda, ASCAP) MIDNIGHT RUM
Poor MCA 41326 (Tarantula ASCAP)
TOU'NE THE ORLY WOMAN

Ambrood Water Dots \$1500 (Rubicon BMI)
TOULL MCONTRAL SERVICE (Rubicon BMI)
TOUTH MCONTRAL SERVICE (Rubic Capital \$900 (Gost. ASCAP)
OUT HOSE ON NY OWN
THEN COR. RO! DOME (MCM. BMILVereily ASCAP) ONCE A NIGHT

Tache English, Vertice 135 (Carollon-Gooperstown ASCAP)

Specifies are awarded to those products shawing practical specific movement on the current useral's chart (Prime iron). In Stars are muscled to those products shawing practical angles phrough. In Exercising Indians, Old International Control of the Control of t

Classical



famed Concertgebouw auditorium recorded live by Philips for release in 1981. Featured in the digital recording are soloists Janet Price, Birgit Finnilae, Horst Laubenthal and Marius Rintzier with the Concertgebouw Orchestra and newly formed Concertgebouw Chorus. Philips plans to spread the work over four LP sides.

MUSICIANS' WEEKLY MINIMUMS

Boston Orch. Salaries Hit \$700

Other groups with this contract

rovision are the Houston Sym

phony, Minnesota Orchestra, Pitts-hurgh Symphuny, Rochester Phil-harmonic, St. Louis Symphony, San

Francisco Symphony and Scattle

Orchestras managing to hold

down increases are the Milwaukee Symphony, the Utah Symphony and the Buffalu Philharmonic

week contract rises to \$420, a 99

hrings the salary base to \$400 from

The Buffalo Symphony settle-nient gives players \$375 per week in

1980-81, up \$30 or 9% A three-year

In the most publicized contract

perotestion of the sesson. Metro-

politan Opera orchestra members

ettled on a 9% hike in weekly min-

However, the pit orchestra's con

act only covers four performances

weekly and minimum salaries are

said to average \$700 a week count-ing extra rehearsal pay. The Mei or-

chestra works 44 weeks each season

imum from \$525.41 to \$572.70

total increase of \$100 is called for

Milwaukee's \$385 base for a 50-

while Utah's 75 increase

· Continued from page I ng away from the har-

gaining table with double digit percentage increases The Boston Symphony is one of

roumately a dozen orchestras that have concluded negotrations this fall

Also hauled down by the Bosto Symphony players was a \$90 inclaimed to be the biggest annual incremental jump in the history of U.S. symphonic pay.

Other orchestras leading in the ze of pay increases are Cincinnati and Cleveland.

In Phoenix, Denver, New Jersey and Kansas City, where cuntract set tlements have not been reached, or chestras technically are on strike and the Denver management has cancelled the entire yeavon

Symphony managers indicate close wage and benefits parity be tween leading groups today as must cums bargaining in 1981-82 will closely scrutinize this year's negotia-This armazing how many lines a

bear in negotiations what others are making," explains Thomas Morris, the Boston Symphony's general Boston Symphony contract

tuarantee \$600 mis player in this serion Morro care 'At the negotiating table we're

quoting to one another from each other's contracts," Stephen Monder general manager of the Cincinnati symphony comments Monder's players won a hig \$170

increase effective over the next three years "It's clearly a national kind of explains Monder "We can talk about trying to hard line it and do less, but hy and large we're going to have to pay our guys the na nal standard Included in the Cincinnati weekly

total are annually graduated pay-ments of \$20, \$25 and \$30 under an electronic ntedia guarantee

Joseph Santarlasci, general man-ager of the Philadelphia Orchestra, will sit down at the hargaining table We know generally where we

have to go, otherwise we can look for trouble," comments Santarlasci. Cleveland Orchestra players, tak ing home a nununum of \$510 con pared to \$440 last season, also won

substantial increase Other top five orchestra minimum in Philadelphia and \$600 in Chicago phony are believed to be the higher

paid symphonic musicians in the Among orchestras west of the U.S counting extra monies from Mississippi, the \$545 San Francisco recording work One source esti Symphony weekly have to the high mates Chicago players average close mark The Los Angeles Philhar-Philadelphia Orchestra players are guaranteed \$1,500 in recording monic's \$525 weekly minimum

however, is fattened by a \$3,000 ancarnings annually, while players in nual electronic media guarantee. The electronic media guarantee. the Boston Symphony and New York Philharmonic can bank on paid hy the orchestra, covery comtereral recording, broadcast work \$1,000 recording income and other electronic services

The guarantee means that management assures players a minimum income from record making Atlanta Symphony players, earn

g \$375 last season, experience an 115 increase this year. The new contract has provisions for the orches-tra's first 52-week season in 1982. at which time players weekly earnings will be \$505.
 The North Carolina Symphony's

10% increase brings players to a \$380 ium this year for 40 weeks Dallas Symphony players will reeive \$450 weekly with an electron media guarantee kicking in \$15 of the weekly total. That figure is in-creased from \$390 plus \$10 media.

guarantee the previous year Members of the Oakland Symphony, who are contracted for a minimum of 113 "services" in 1980-81, are carning 20% more than last

year. They receive \$48 per service, defined as a perfor Most major orchestra contracts specify a maximum of eight services

weekly, although this figure can be veraged under some arrangements Players are being paid for 49 days of vacation in most major orchestras

N.J. Symphony Musicians Fluff Latest Salary Offer FRINTON, N.I. Members of The musicians' old contract.

the New Jersey Symphony Orchestra who have been on strike since the start of the 1980-'81 season when management announced that its deficit was forcing it to cut the season from 31 weeks to 23 weeks, have rejected the orchestra's latest con

The proposal offered the must crans 28 weeks of work for each year hearsal, forcing postponement of the of a three-year contract, with a hass gross income of \$10,948 for this sea-son, and \$13,478 for the final year of

ident of the symphony hourd, says be was dismayed at the musicians' rejection of the offer, which he says was the hest financial package the orchestra has ever made The strike began Oct 8, when the musicians failed to show up for re-

which expired September 1980, pro

vided for a base salary of \$9,920, the

orchestra said Lowell Bromatt, pres

The strike began when the man-(Continued on page 59)

STRENGTH OF A WOMAN-Date Laws

LET IT FLOW-Grove Rusbarges It.

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TAKE IT TO THE LIMIT - Norman Conners

HEROES—Commodores
II Bone D teres) Mathem (895 (Jobety
Commodores Exteriorment ASCAP)

TOGETHER - Tiers (Gamble Hoff: Boardwalk 5782 (CBS) (Matt) Three BM()

DOW'T STOP THE

THROW DOWN THE

an independent promo rep and formerly with Polydor, along with Reg Henry of the Young Black Programmers Coalition, were to address members of the Small Independent Record Manufacturing Assn., at Pace Univ in New York Saturday

Parsons was to speak on national promotion while Henry was to give label executives an insight into radio programming
The Small Independent Record

Manufacturing Assn., chaired by Jimmy Dockett of StarVision Records, was formed about four months ago Todate, the group has grown to include 23 record companies. The organization was formed to

improve conditions between, and learn more about radio, distribution one-stops, recording studios, the for-cign market, retailers, and marketing merchandising and quality con-

Barbara Mason, recently signed to WMOT Records in Philadelphia, was presented with the woman of

the year award by the Nation Wide Wo-Mens Network. The Wo-Mens Network is a serv-

ice organization consisting of both men and women from across country who provide shelter and counseling for abused and destitute Members of the organization heard Mason speak at the Jack the

Rapper convention in Atlanta last September. They were impressed with her speech about her struggles in the music industry and her per-sistence to overcome what she called abuse and intimidation. Mason, probably best known for

her writing and recording "Yes I'm Ready." has a new single on WMOT. "I'll Never Love The Same Way Twice" released Thursday (13)

WMPP-AM, a gospel station in Chicago, has named Bishop John vice president of the outlet WMPP, which switched from its r&b format to gospel earlier this year, has Ware holding down the 7-10 a.m and 11 a.m.-1 p.m. slots, also

has famed cost of singer Albertina Walker hosting a 10 a.m.-11 a m program. WMPP is a daytimer. The Chicago-based Male Productions and Maurice G. White Associates have joined forces although both firms will, for the time being,

continue to operate separately as well as jointly. Both partners are presently working all projects to Male Productions, headed by Mel Barrow, has also formed an artist referral service. According to Barrow

the referral service is designed to place tapes with labels and songs This is a service we decided to of-

for to tieun with our other business says Barrow "We charge mailings and telephones. We make about \$6 on each project. This is not a money making venture. It works

Under the Male Productions um brella are several divisions including

| | | | ph 1880. Milband Fubications. Inc. No part of my 4600 day of valenced surface. They have been part of my 4600 day of valenced surface. They have been part of my 4600 days of valenced surface. | | | | Soul S | 5 | | N | gles |
|-----------|-----------|-------|--|--------------|-----------|-----------------|--|----------|-----------|-------------------|---|
| This Beek | Last Week | Weeks | TITLE, ARTIST (Weller) Label B Number (Dott Label) (PLabeles Econose) | The Reek | Last Week | Wester on Chart | TITLE ARTIST (perce) Lebel & Number (Dast Label) (Publishes Excenter) | The West | Last Week | Weeks on Chart | TITLE, ARTIST (Writer) Label & Nomber (D. H. Labely) (Publish |
| 企 | 1 | 10 | MASTEN BLASTER—Stevie Wunder G. Rooder: Santa SALTE, Michael (Selter Black Bair, SCAP) | 34 | 34 | 9 | OOH CHILO-Laney Williams (S. Vincent): MCA 41300 | 1 | 83 | 2 | SHIRE OR-LIB IF ten J: Object 8 Objects |
| 2 | 2 | 8 | LOVELY ONE—The Jectamn 1W laction N lectaon Eps: 9 50936 1Rhosts Mags Edit | 合 | 43 | 6 | (Kana Selec/Sergon Sin BM) LOVE UPRISING—I puerso (R. Moret A. Windysh). Caprol 493) Moret A. Mindysh). Caprol 493) | 4 | 77 | , | ASM 2783 (Almo-Michanous ACAP (Aveg Sectioner Fer 1981) CAN'T FAKE THE FEELING (ACAP) |
| 企 | 7 | 6 | LOVE T.R.O.—Inddy Productions (E. Romeric G. Bosel) P12 5-326 (Romeric BM) | 会 | 48 | • | HAPPY ANNIVERSARY- | 由 | 80 | 3 | (C. Mart A. Dysoe) Prom 315 (Fobro-Prox. Hyersfor) (Memory Lane E LAOY - Soors Surers |
| 4 | 3 | 14 | MORE BOUNCE TO THE OUNCE-2000 IR Tentings's Painter Bris 49534 (Robber Apad Bibl) | 由 | 42 | 7 | (H. Rzy, A. Godman, H. Brown, J. Rabler, V. Costellanc), Polydox 2335 (Bark Cloud-H.A.B., 1991) 1 GO CRAZY—Law Roots | 金 | 84 | 2 | (I. Rome In) Liberty 1380 (Brockman FANTASTIC VOYAGE—Laboude of Alexander In It Beavers M. Craig 1 |
| 分 | 10 | 6 | CELEBRATION Basi & The Gang IR Set April & The Gangt, Co Lee 201 (Marcure) | * | 50 | 4 | GANGSTERS OF THE BROOVE—Heathern (R Interpretate) Fac. 15 50045 (Reference ASCAP) | -6- | 85 | | (Spectrum VALVLode, ASCAP) |
| 6 | 5 | 14 | ANOTHER ONE BITES THE DUST-Queen | 39 | 40 | 8 | EVERTHING WE DO-Ame 8 Angels 18 Moott A Wedgehl Captel 4975 History And Moory, \$1405 | 1 | 63 | 2 | UNITEO TOGETHER—Anothe Frenkl IC Lexason P Pertys Africa 2549 (Dep. Enterprises: Belly Leve: Chappell Physic Is Enterprises: ASCAP) |
| à | 8 | | (General (Queen Beechwood, Elith Delots 4703) UPTOWN Protect UPtown Basse Seed, 47030 (Februar, 1991) | ☆ | 47 | 6 | HOW LONG—Lique Inc. of Caracks Casabanca 2303 (Archir ASCAP) | 会 | - | - | YOU-Larts, Wood & Ping of Minds D Foyins B Restall ARC-Co 11837 (Jaggider Reftald Road-Rone AS) |
| 8 | 6 | 11 | I'M COMING DUT—Data Rass Of Edwards N Redgest Motion 161 (Chic IMM) | ☆ | 56 | 5 | WHAT CHA DOIN'—Septembl (E Volum M Volum A B M 0227 (Septemble-Track Randoms 1981) | 74 | 74 | 3 | Decirious SMO |
| , | 9 | 13 | 1 NEEO YOUN LOVIN'-Teens Marie (1 Marie) Gods J185 (Motown) clobers, ASCAP) | 会 | 66 | 3 | IT'S MY THEN—Dans form (M. Manne, C. Reser Sager). Molecum 1976 (Colorest Mil. France St. | 含 | 22 | 2 | (9 Nove A Johnson S Huderon) (Jacom 6 1428 (CBS) (Seven Songs/Su Debe BM LITTLE GURS COOKT YOM |
| 10 | 1 | 17 | FUNKIN' FON JAMAICA Fam Brusse (1. Bruss T. Smits) Avide (SP 2506 (Thomas Brusse Rearing Fast, BMI) | * | 62 | 3 | ASSA Genchapper Segona (MI) LOVE OVER AND OVER AGAIN—Sweek (8 Ochange 8 Debager Gods 72) (Moreon) (India: ASSA) | | | | WORRY—Jermaine Jackson of Lichard P.M. lackson in J. Motown 14 (Ashella KSCAP-South May 8 M1. |
| 金 | 17 | 7 | LOVE X LOVE—Congo Brown OR Genoedyn) Mymor Brox Owest 49570 (Redowigs ASCAP) | * | 72 | 3 | (Dubels ASCAP) COULD 1 RE OKEAMING—Powder Saters (1 Lewince M. Nerdergae 8, Pointer) | 血 | 86 | 2 | THE LOOK IN YOUN EYES— Mane Fostering Franche Benary of Deverto Capital 4547 (Amazement II |
| 12 | 11 | 16 | WHERE DIO WE GO WRONG-LID. IS COSS. IL OSMINO NAM 2250 (Irving BM) Arms Microscopi ACCAP) | | | | Planet 47523 (Diabra) (Tus. BMI-Carris ASCAP (Brain Time. BMI) | 由 | 87 | 2 | ONCE IS NOT ENOUGH—grays 18 Septer, N. Scareet, 1509 & A791 (CBS (Mighty Three Balls) |
| 企 | 18 | 3 | THE WANDEREN - Donne Summer (5 Moreter D Sciences) Color 8500 (Namer Brits) (Carle Americana Brentaines (Ed botto) | TOTAL STREET | 51 | 5 | BOURGIE, BOURGIE— Garlys Angle B The Page 09 Addres 4 Senganni Calumbia 11325 (9ich 0 Vyl. ASCA?) | 会 | 89 | 2 | INHERIT THE WING—Witten Felder (in 1-like W Felder It OR No.) MCA (Face Roughts 886) |
| 14 | 14 | 17 | HE'S SO SHY-Passage Sations (I Same C Medic Parent (1715 - Clebro) (IXT Mars & Medic Reporter Same 886) | * | 60 | 5 | FREAK TO FREAK—Sweet Band (C Small J Beshington G Slade: N Collino) Brole Jan 9 9901 (CRC) (Baltier Band BM1) | 会 | | 1 | AGONY OF DEFELT - Parlament IR Outber D String D Colors Cara 2217 Walter (SW) |
| 会 | 30 | 5 | SEEP IT HOT-Cames | 田 | 61 | | HAPPY ENGINES—Anteré à Seques IN Ashtert V Sespont, that he Bris. 19994 (Nex O Vel ASCAP) | 由 | 90 | 2 | FEEL MY LOVE—Michael Mycelf IM Wycelf: RCA 12108 (Crystaine Brei |
| 16 | 16 | 16 | Discourse City 3719 (Established) (Settle: Days, SMIL-Bettle: Bughts, ASCAP) NEVER KNEW LOVE LIKE THIS | 45 | 49 | 6 | GET HEADY, GET SET-Choke Bluer of Chase A Andrewse B Naberman A Jacobson) Warner Boss. 4557; JATY Blass: | 81 | 81 | 3 | NEVER GONNA TELL IT - Pullage IC Outlin B money Unite len 9 910 (Mattel BM) |
| | | | BEFORE—Shiphanie Mills () Marine & Lecal: 20th Century 2460 (RCA) (Frice: Butterfly, 886) | 曲 | 58 | 5 | THE GLOW OF LOVE-Charge ID Review in Garbely in Malastra INC 49587 | 82 | 82 | 3 | SIORA'S OREAM—Dave Valentin (D. Belts Arritar GRP 2508; (Mark CF Arre) |
| 17 | 12 | 9 | LET ME TALK-Earth, Most and Fare IN White v Ahne, L Guise A McKey II | 会 | 65 | 4 | (Wanner Bros) Cittle Mighiguille Pest, ASCAP) PROVE IT—Michael Numberson (M. Henderson) (nights 677 sterols) | 血 | | | TOO TIGHT Can Funk Short OM Cooper Mercury 76009 (feel to Joe B |

65 PROVE IT—Websel Numberon (M. Henderson), Buddeh 623 (Brids) 53

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WHEN WE SET MARRIES-Lary Graham CD Program Warmer Bots 45561 cBig Service BMI

THE REAL THANG—Rosso Michael Maden (N. M. Maden & Ret C. Richery Meric 3764 (Maden-Grateder Sir ASCAP Brass Hast-Cabiton, Ball)

LET ME BE YOUN ANGEL - Story Letter IN M Madden B Hulfi Collina 45001 (Areas (Wilden Grating Say ASCAP Collines Bress

WIGE RECEIVER - Michael Handware

PUSH PUSH-Brea IR Harge, E. Irms, D. Newno E. Raesen J. Brown Beng 3-4813 (CBS) (R.B. East High ASCAP)

HOW THAT YOU'RE MINE AGAIN—Spenors IM Zaper Annale 2157 (Survey BM)

HERE WE GO -- Minite Monrison of martine Radelan Phillipsi Capital 1902

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HROUGHOUT YOUN YEARS—Boths Bloom W Menng J B Moore K Bloom Maccey 76083 Ongmail FB / Wayland Gray ACCAP)

100K UP-Patrice Broken (Richer, Mirro, Strong, Diesley 67067 (Richer, Mirro, Schorzberre, ACCAP)

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3711. (Countries of Mark 4: Sand Birthol trans. BMI DO ME RIGHT-byearly Or Shelly N Feerly Salar 12127 (RCA) Seectron III: Wylenia Music ASCAP)

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WALK AWAY - Danie Summer if Science in Estimates Cas shows Moor chartener PMI IN THE CENTER-Prince Francisco Dist

RAPP PAYBACK-Junes Brown Has Demonstrated Assuming quantity in private movement on the current week's chart (Prime Memors). a Start are rewarded be those products thereing greatest angular and sales strength. In Receiving Industry Assa, Of America small for sales at 2,000,000 units. (Scall indicated by del). A Receiving Industry Assa, Of America small for sales at 2,000,000 units. (Scall indicated by del).

I'M TALKIN' 'BOUT YOU-A James Of He 11 Jehryon U. Diebry Capatal 4552 Mychael Coeffichyr 45CAP (886)

(Continued on page 42)

Initial product released by Wheels b "Love's Calling" by Gypsy Ac-cording to Dozier, the group consists of James Ingram and Jimmy Hodges

but other members will be added "I am hand picking the other members," says Dozier "We used several singers to work with Ingram and Hodges to record 'Love's Calling. Gypsy will be a six-member

The reason I am being so careful orth my selection of each member i because the group will also consist of individual acts. Each member will have a solo career in addition to singing with Gypsy"

John Smith, formerly of MCA and prior to that ABC Records, is

president of Wheels Smith notes that Wheels is an in dependent label and he is lining up independent distribution

By JEAN WILLIAMS Also at the label are Rudolph Woltz, as director of operations

Woltz is a former radio announcer who also dabbles in real estate in-Michael Meixner, who is finan-

ing the venture, heads up the firm's international operations and is head of finance. Meixner formerly disributed Pickwick's product through Musicland in Germany Meixner, who also is part owner of

the Alco pressing plant here, is presently lining up European distribution for Wheels

According to Smith, although the label will kick off with r&b product. Wheels will not depend only on r&h for its survival

On his frequent trips to Europe Meixner plans to bring back some rock acts. He notes that Wheels will hegin signing rock acts next year For the immediate future Smith

is eying a female singer from Germany who is signed to EMI in Eu rope as a possible artist. Smith has retained Aubry Taylor to handle national marketing and merchandrang on an independent national promotion rep. As for Gypsy, Dozier says, "It's

time for a group like this Thavecon-ceptualized the group. It will carry the gyspy thense throughout-from plays We're working on things like plays We're working on things like having the group perform in a tent-like arena I'm putting a lot of effort into developing Gypsy." He points out that Gypsy's LP should be comnleted this week

working with. He explains he has five albums coming the first of the year on different artists for other la-

He also has completed his own LP, which he says will go to Colum-hia via Larkin Arnold, CBS' new black music a&r vice president.

Arnold took Dozier to Arista when Arnold was senior vice president at the label. No product was released on Dozier in the few months he was signed to the label. His last release was on Warner Bros

Gypsy is not the only act Dozier is

ACHIEVEMENTS OF A GIFTED WORKAHOLIC

Kenton's Career Documented Stan Kenton: Artistry ome friend, adviser and mentor

Rhythm," by Dr. William F. Lee, published by Creative Press of Los Angeles, 727 pages, \$24.95 hard-

LOS ANGELES-Only a colorful. talented, history making man like the late Stan Kenton merits a book as fat heavy and factually complete as this.

Author Lee is dean of the school of music at the Univ. of Miami and a founder and past president of the National Assn. of Jazz Educators. He has long been a Kenton admirer, his esteem for the tall, gifted, Kansas-born planist is evident through out his lengthy but attention-hold

The strength of Lee's tome is his generous inclusion of direct first person quotes from scores of Kenton as sociates, mostly musicians who worked for and with big Stanley before and after the oft-controversial Artistry In Rhythm band was conceived in California.

All offer testimonials as to Kenton's charm, leadership and faitness, his enviable musicianship. his idealistic philosophy, his thror workaholic efforts and, most of all. Kenton's untiring efforts to create popularize and advance jazz

Lee is plainly a Kenton fanatic yet he is fair. Several raps at Kentor are reprinted And 64 pages of photos, most of them evoking nos talgia, give Lee's book add

One who followed Kenton and his music closely for almost 40 years might complain-but gently-that Stan's unusual family life is skipped over, but perhans Lee assumes that on was covered more than adequately by Carol Easton in her 1973 "Straight Ahead. The Story Of Stan Kenton" book published by William Morrow. And surely more space might have been allotted Stan's first manger, the late Carlos Gastel and to Lee Gillette, who produced dozens of Kenton's most novative and successful records for Capitol

There were others as well like Tommy Rockwell, Ralph Wonders and Dick Webster of General Artists Corp., who also might have been credited for their behind the scenes efforts to keep Kenton and crew booked back in the hungry days of the early '40s. Few others gave a damn about Sta

But on balance, this Creative Press entry, edited by Kenton's longAudree Coke, is the definitive work on a man who contributed so mo numentally to American music Stan was the most dogmatic, enthusiastic and tireless man this reviewer ever met, and one of the most lovable and inspiring. We carried on a standing ribbing through four friendly dec

I invisted that he had never employed a truly expert solo trumpeter one whose every note made musical some And Stan unfailingly would sense And Stan unraningsy-slap his thigh, laugh heartily and concede, tongue in cheek, that "maybe I ought to bring Muggsy Spanier (or Red Nichols or Lips Paret into the hand and set our my back 30 years.

Lee's is an expensive book. Yet for all who had or still retain even a superficial interest in Kenion and his iazz it is a best buy, perhaps the ideal holiday gift. A comprehensive tabu-lation of every record and radio transcription the Artistry In Rhythm orchestra made gives the reader a generous bonus, though none is necessary

Kenton died following a stroke Aug 25, 1979, in Los Angeles There's no one on the horizon to carry on, to succeed him as a trailblazer as the first year of the 1980nears an end DAVE DEXTER JR

Counterpoint

· Continued from page 41 an independent record production

wing merchandising division and Moore heads the record promo depariment Among the labels Male Produc-

ons is/has worked with are Phila delphia International Records, Co-lumbia and Island Barrow note: that he is negotiating with Columbia for a production deal

Maurice G. White Associates, headed up by Maurice White, son of CBS' Granville "Granny" White. brings to the partnership a management company along with a record production entity

White, who has been in the husiness several years, first with Progress also has his fingers into independent working a project for Uncle Jam Records and handles projects for Polydor Samona Cooke, daughter of the

late Sam Cooke, is signed to White's firm for personal management

Jay Lasker is new president and chief operating officer at Motown will Ous Smith return to the com-

Smith worked with Lasker when Lasker headed up ABC Records. Smith later went to Motown and then rejoined Lasker at Ariola Rec-

Remember . . . we're in communi cutions, so let's communicate.

Motown Denies List LOS ANGELES. Responding to

a statement made by an independent promo rep that a Stevie Wonder record may be on a "paper list," Mike Lushka, Motown's senior vice president of promotion, says, "As far as Motiven is concerned there has iever been a paper ad on Stevie. The indie was not referring to cur rent Wonder product

Primo Expanding

PHILADELPHIA Primo Sound Records and Tapes, Inc., of Spokane, Wash, has signed for national distribution with National Label Distributing Co. First disk to be bandled will be an album by Krack er, a top rock group in Spokane. which has been released only throughout the Northwest area by

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|----|----------|-----------|------------|--|----------|----------|-----------|--|
| K | 企 | 3 | 2 | HOTTER THAN JULY | 39 | 37 | 13 | THE YEAR 2000 |
| 1 | 2 | 1 | 6 | (Mysper) TRIUMPH | A | = | - | O Jays 150P FZ 36416 (CBS) WINELIGHT Crife Washington is Dieler 65 305 |
| T | · | 4 | 5 | The lackson Egac PE 35474 CELEBRATE | 41 | 30 | 5 | TAKE IT TO THE LIMIT |
| 1 | | | | Roof & the Care Do Lea BSR 9518 (Mercury) | 42 | 41 | 15 | NO NIGHT SO LONG Doone Warnet Aress At 5535 |
| 1 | 4 | 2 | 10 | ZAPP Zago Warner Bris. BSA 3463 GIVE ME THE NIGHT | 43 | 40 | 31 | THE GLOW OF LOVE Change BYC 3438 (Marrier Brist) |
| 1 | 5 | 5 | 16 | George Bensen Warner Bros. MS 3453 | 44 | 44 | 23 | THIS TIME IS James Rever the ISA 3434 |
| 1 | ☆ | 6 | 15 | T.P. 1eddy Pendocyssis. F (R: FE 36745 (CRS) | 曲 | - | - | THIS IS MY DREAM Switch, Gordy GB-999W (Motown) |
| V | 7 | 7 | 17 | Ton Browne Arcta/GAF 3000 | 46 | 43 | 7 | PUCKER UP |
| 1 | 金 | 14 | 23 | DIANA Dans Res. Moleve NCE-19647 DIRTY MIND | 山 | 55 | ž | LOVE FARTRSY Boy from Polyto PO 1 EDG |
| 1 | 100 | 11 | 6 | Proce Warner Dres BS4 3478 RURTIS BLOW | 48 | 48 | 16 | I TOUCHED A DREAM |
| ı. | 血 | " | 6 | Korto Blow Korto Blow Mercery SIM 1 3054 | 49 | 47 | 19 | The Dells. 20th Century T-618 (RCIs) |
| 1 | 曲 | 12 | 5 | AT PEACE WITH WOMAN The Junes Cats, P.I.R. 12 36367 | ١. | | 13 | Breit, Bong 12 36262 (CBS) |
| 1 | 会 | 15 | 3 | THE WANDERER Donna Summer Geffen GHS 2000 (Marrier Brot.) | 由 | | | THE AMAKERING The Reddings Believe to A Brown AT 3642'S (CRS) |
| 1 | 13 | 16 | 12 | SHINE ON LED AM SP 4819 | 51 | 50 | 19 | CAMERON Cameron Salesoi SA 8535 (RCIU) |
| 1 | 14 | 9 | 11 | TRONS IN THE FIRE Tena Mare, Gordy GR 997W1 (Motown) | 52 | 46 | 22 | \$.0.5. • \$0.5 Band Falle RS7 (GBS) |
| 1 | 合 | 21 | 5 | ARETHA Aretia Frankin Areta A. 1538 | 53 | 45 | 28 | CAMEDSIS Commo Capablanca DDLP 3811 |
| 1 | 由 | 19 | 7 | RAY, GOODMAN & | 54 | 49 | 14 | A MUSICAL AFFAIR Abbled & Sampson Warter Bru. 16 3458 |
| | 由 | 20 | , | Ray, Goodman & Brown. Polydor PD 1 6299 HURRY UP THIS WAY | 由 | | - | 000Ri Hondone dose & 9341 |
| 1 | 会 | _ | | AGAIN Stylenics, TSDP JR 36470 (CRS) | 56 | 56 | 7 | Linda Cidente RSO eS E 3887 |
| 1 | | 25 | 4 | INHERIT THE WIND Willow Felder INCA MCA 5144 | 57 | 51 | 8 | HI TO GRASH I |
| 1 | * | " | 2 | FEEL ME Cares Checolate City CCLP 2016 (Capabilanca) | 58 | 52 | ١. | 36113 (185) |
| 1 | 20 | 13 | 30 | SWEET SENSATION Stephane Mrls. 20th Century T-503 (RCA) | 1 | | | IN SEARCH OF THE BAINBOW SEEKERS Wrome East (1-360) |
| 1 | 由 | 24 | 6 | VICTORY Narada Michael Welden, Allamic SD 19279 | 59 | 53 | 6 | Postes & Hels Postes & Hels Postes My? PD 14298 |
| 1 | 舍 | 32 | 3 | 14 NARAT Fathack, Senng SP 1 6729 (Polydor) | 齿 | - | | MR. HANOS Hartin Mancrol, Columbia at 36579 |
| 1 | 23 | 18 | 14 | MIDE RECEIVER | 61 | 57 | 4 | LET'S DO IT TODAY Lenny Williams, MCA MCA SIAT |
| 1 | 24 | 17 | 25 | 4001 (Avela) LET ME BE YOUR ANGEL Story Latinose. Cotings SD 5215 (Washe) | 62 | 60 | 11 | BADDEST Grover Washington in Motores MS 54042 |
| 1 | 由 | 29 | 5 | STORF IAM | 63 | 62 | 6 | WALK ARRY |
| 1 | 26 | 26 | 7 | Save Catillon (OT 5774 (Milano) LA TOYA SACKSON La Toya Sicken, Polydor PD.1 6291 | 64 | 54 | | Domo Soumer Cassiliance HRLP 7264 1 JUST CAN'T KEEP ON |
| 1 | 27 | 22 | 14 | Potent PD 1 6291 SPECIAL THINGS Forder Saters, Plant P 9 (Flattra) | 65 | 58 | 16 | GOING Tyrore Davis, Columbia IC 36586 IUPRISHING |
| 1 | 28 | 23 | 17 | JOY AND PAIN Man. Copen St 12007 | 00 | 34 | | Bob Martey & The Warlers, broad ILPS 9996 (WB) |
| | * | 39 | 3 | TWENNYMINE THEREPINE WITH LEVely WORLD Elebery 55 304 | 66 | 59 | 7 | CALL ON ME Everyn "Chempagne" Krig RCA AFLE 1543 |
| 1 | 台 | 34 | 5 | SEAMIND Second ASM SPARSA | 67 | 65 | 14 | FAME Southway RSD RS (300) |
| | 31 | 16 | 10 | THE GAME & Queen Stenou St 513 | 68 | 67 | 23 | MAUGHTY Outs Nam |
| | 食 | 42 | 3 | CARNAVAL Serve Gere, MCA MCA 5189 | 69 | 64 | 22 | ONE WAY FEATURING M. |
| 1 | 33 | 33 | 23 | DRE IN A MILLION YOU Larry Gahan | | | | HUDSON MCA MCA 5127 |
| 1 | 34 | 27 | 12 | Horse Bros. 858, 3647 LOVE LIVES FOREVER | 70 | 66 | 7 | THE FUNK IS ON Instant Funk Spend SA 8536 (RCA) |
| 1 | 35 | 31 | 6 | Caposi 500 12097 ONE STEP CLOSER | 71 | 71 | 23 | LOVE TRIPPIN' Spiners. Austic 50 19779 |
| 1 | | | | Doobse Brokkers Warner Bros. HS 3457 | 72 | 72 69 | 17 | REAL PEOPLE One Atlante SO 16016 |
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is showing greatest nates strongto. • Recording tectority Asia. Di Lated by dot.) A flooreding industry Asia. Of America and for sales the Chall addicated in Seconds.

Sound Business

Sony's Participation At the CES Limited

NEW YORK - Following the lead of U.S. Pioncer, Sony will limit its participation in the upcoming Con-Vegas.

Sony car stereo and tape divisions will exhibit, but the company will show nothing from its audio or video

U.S. Propeer had previously apnounced its complete withdrawal from the 1981 Winter CES Proneer is one of the largest hi fi manufac

Although Sony is not the biggest company in terms of sales it is one of the most innovative, especially in

A Sony spokesman says the com-pany will make product introductions at its dealer convention in the

TDK's Delivering **New Product Line** NEW YORK TDK is delivering

its new open reel tapes. GX Studio Mastering and LX Professional Studio, introduced in June.

The company also says these products will replace its existing Audua and Supenor Series oper reel tapes

Prices range from \$10.95 to \$34.95 for GX and from \$9.95 to \$27.95 for

- B-TRACK

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CASSETTES

(5 SCREW)

MAX-SOUND

Quolity Molded Audio Products



Jerome E. Ruzicka, left, and Ira Moss, president of the Moss Music Group, with new dbx-encoded disks.

NO MORE FREEBIES

Chicago Universal Opens 'Think Tank'

CHICAGO-A major recording studio has begun formally market ing the consulting services it for-merly dispensed free of charge The studio is Murray Allen

versal Recording Corp and the new offshoot is Studio Consultants. Inc. "think tank" operation which Allen describes as a "business develop-

Studeo Consultants, Inc. plans to he active in all branches of the

label and direct marketing, as well as operating in the audio/visual and deo entertainment industries. Allen explains If we have a chent to the slide film business and he's looking for material to publish we'll put him in

touch with someone who actually has the programs," explains Allen, eiting an actual business link-up One of Studio Consultants clients is Chicago's JEM Produc tions, which has recorded several Chicago juzz artists at Universal. Studio Consultants is signed to indle all label negotiations for

IEM Allen says The new company also is working ith a religious music publisher packaging of a Dave Brubeck oraorio, expected to be waxed at the

for a major release Allen says he decided to organize the company after noting how many business deals the studio helped informally be put together over the years. Now a share of the profits goes to Universal and the company can more aggressively promote clients' interests

Allen says Universal's accounti staff and international legal counsel are part of the hrain trust serving the new company. One of the speciality areas will be negotiations with labels for product release.

Allen indicates a benefit of the new company is the creative freedom it allows performers. "A lot of aesthetic decisions go into a project," he explains "And you don't want to cloud your mind with street deci-

This husiness is made up of creative people who have sensational ideas but who have no concept of how to package, market or even

budget the project "
Adds Allen "We've been giving free advice for several years. So I fig-

president of the Society Of Professional Audio Recording Studios made up of 37 of the leading U.S. recording facilities.

MMG Vox Box Sets And LPs Utilizing dbx Format

and albums on the new MMG label are being released in the dbx-en coded format, according to Muss Music Group president Ira Moss and dhx vice president Jerome E

Ruzaka The new Moss Music Group releases of Vox Boxes include. George Gershwin "All The Works For Or chestra And For Piano And Orches

tra" and Serger Rachmaninoff "All The Works For Piano And Orches-Both Vox Boxes are three-record sets featuring the St. Louis Sym-phony Orchestra conducted by

Leonard Slatkin and retail for \$18 each how Since single LPs in the same displatinum series retail for \$18 each. the Vox Boxes offer three records for the price of one

The albums on the new MMG la bel include "Unexplored Territory by the Canadian Brass and Friends "The Beatley Concert Ron Goodwin conducting the Royal

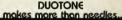
The Moss Music Group was nong the first record companies to participate in the dhx encoded disk program in fact, more alhums from this label have been dhy encoded than those from any other record

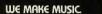
The library of dbs encoded disks and maz

KLH Completing Its Move To Calif.

LOS ANGFLES-KLH Research & Development's move to Canoga Park, Calif., from Westwood, Mass. is expected to be completed Monday (17), according to KLH president Denis Wratten All of the speaker manufacturer's

departments have made the move except for the customer service de partment, to he permanently located in Needham, Mass









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Georgia Chain Petitions For Chapter 11

By ANDREW SLATER
ATLANTA—The Hi-Fi Buys
four-store chain voluntarily petitioned in Federal District Bankruptcy Court here Friday (7) for reorganization under Chapter 11

The petition, filed on behalf of the three Atlanta and one Athens, Ga, stores, was presented by David G. Bisbee of Trautman, Sanders, Lockerman & Ashniore of Atlanta. Mel Silverman is listed as principal of the

long-time Georgia bardware skein. The short petition lists 10 of 30 creditors' indebtedness due from the mayor hardware chain based here. Included among creditors with specific amounts but are; JVC US, \$22,8,316. Meco Missubushi. \$10,955. Awa, \$24,548. Clarico, \$30,157. Harman-Kardon, \$47,366. upon \$47,569. \$10,959. Awa, \$24,569. Clarico, \$30,979. Allow, \$54,348. A local ad agency. Gree & Burkhard, is owed \$57,979, according to the petition.

Tangent Systems Realigns Its Staff

LOS ANGILLES—Tangent Systems, a Phoenic many covice manufacturer, his realigned this saff According to Frederick "Ret." Kukulics, president, Gary F. Batley, Gomer assistant we president at the Arrona United Bank takes over the Scott will concentrate his activities on the 2316 automated manufacturer on the 2316 automated manufacturer centrate his activities or domestas valued conferencement masket

According to Kukulies, Tangent AX veries of convoles, introduced in 1978, have resulted in 2,000 units atready shipped to customers, while the new 3216 automated mixing console has been shipped to over 200 studios worldwide.

He lurther claims that when Tangent hegan in the pro audio business four years ago, it did \$150,000 in sales the first year. The following year sales reportedly jumped to \$850,000 and the firm has been on a steady growth pattern.

Studio Track

10S ANGELES - At Capital Studios: Fleetwood Mac is furniture the mastering for a new double fire L.P. Mastering also taking place at New Yorks Master Das. Also these, the Whingers and Shalamar Insuling up new ROA/Stat I.P. misstering with Dask Giffley producing and Wally

Traugett at the controls

Marko Perko is producing the Gary English
Project at the Panha Masic House for Grand
Canyon Productions Duann Baren engineering
with Miles Davis 2010/01/02

with Miley Gava 3555000 g. Davies activity: At Steward producing Shot Inthe Dark with Chew Deamond coproducing and engineering, Madame & Waylen doing sound for an upcoming television special with conductor Cary Simmons and Craig Golden producing. Jeth Borgeon enquering: and States Solege over dubbing strings and hores with Hemberto Ga-

comprising a new Winner Boots IV. Ped Templeman producing the hazacson enginement with assistance from Geek Meson. Migher Hammond with the second produced to the second produced to the second produced to the second produced may engineed by time Pediate and Peggs McKrawy assistant Lawas Golfmen sections of may be seen Siri and Geeg Ladam empression in Demon Siri and Geeg Ladam empression may of "Serling Implice to Chitatz-Argium Ima Ed Romana producing Euro Petitings at the board with Richard McKrawa assistant Board with Richard Siri and Minister of the Marty Leven doing correlations and minist of an end Siri Demonstration (Liver Siri Chicary assistant Siri Chicary Siri Chicary (Chicary Siri Chicary Siri Chicary assistant Siri Chicary Siri Chicary

Ries Cima cutting tracks at Music Lab Studios for a new LP Producer Jerry Small dung video sweetening work on

comp undo theorems with our all new Yappe Wich theirsons special for ABC 1/34 Century. Recording Center, Fred Veneglia registering Anna Kract Laksh Over as Studio Sound Recorders. All Exchibes Sound Recorders. All Exchibes 16th Conference of the Studio Sound Recorders. All Exchibes 16th Centers in de Walden producer, Freddies Applials for Zebra Discorder Production to the destributed internationally by RCL Ent. Specifies producing plains Levi at the Occool-Mobily Manuel Talks Gover as shado mange 15 Safty One Recording white receptors for the Center of Safty All Safty One Recording white receptors for the Safty One Safty One

At Different Fur, San Fräncisco, Bill Seemers' Meat completing overdubts for a new LP tes MCA. Summers producing. Storey Bawling genering with Howard Johnston assisting. Also there are the Tammanian Devils working on a new Warner Bros. LP, Eric Jacobson of Sweet Refeshib Productions condumns.

At New York's RPM Sound Studios Report Holms working on a new MCA project Make De-Lung engineering assisted by Dominick Mala; Crown Heights Affair recording for Ole-ine Cords with Heal Terman engineering, and Pamile Stevens & the Bobby Barv Band recording with engineer Next Terman.

Le Studio, Monn Heights. Quebec, nor geared with 48 tracks and mutti track/wide system neeleck. Busis retorming to the complistor a new project with Terry Brown agan copy-ducing with the group, Pant Northheld sng merinar.

Section Medical Section of the American Section Section of the American Sectio

(Continued on page 45)

We meet the production equipment needs of the tape and record industry worldwide.



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CHICAGO- Minneapolis' Sound

80 studios will be back in the audio

Sound 80 lybel

chuted

phile record market again this fall

oth a new 3M digital album on its

The recording, composed, ar-

ranged and conducted by Sound 80

president Herh Pilhofer, is being

romoted as one of the biggest digi

tal audio spectaculars yet assembled

Orchestration for the sessions ran

the gamut from electric guitars to

exotic percussion, with plenty of standard orchestral instruments in-

Sound 80 was one of the first U.S.

According to Sound 80's Barb

studios to install the 3M digital sys

tem. More than a dozen studios now

are using the 3M machines



NEW MONITORS—UREI is introducing a new "A" series of Time-Aligned studio monitor loudspeakers. Models include 811A, 813A and 815A. The firm claims that the Time-Align crossover has been redesigned allowing for the maximum power transfer to the transducers resulting in Improved sensitivity and creating more acoustic power.



NEW AMPLIFIERS-UREI introduces several models of power amplifiers to complement their earlier introduced model 6500. The new entries include the 6150 at 74 watts at \$596, the 6250 at 150 watts at \$796 and the 6400 at 255 watts at \$1,346.



TANGENT AVAILABLE-The Tangent Series 4 mixing console, introduced at the last Western NAMM convention, is now available from stock to three weeks from order, according to the firm. The unit is designed for both sound reinforcement and 4 and 8-track recording.

Studio Track

• Continued from none As Pet Clams starting an LP for CBGB/OMFUG Rec ords, produced by Hally Kristal and Glen Kolol kin, Kolotkin also engineering with Scott Powers isting. The Roogs have also completed a de but single there for Beatbad Records, producing by John Devlin and the group, Devlin engineer

Missic City Music Hall, Nashville activity Rodney Crowell producing sessions on Lerby Willoughly, Dan Dea engineering Tony Brown producing Keith Stegall, Dea engineering Kyle Leheing producing FireTall; and Tem Collins producing Sylvas for RCA. Bill Harms engineering At Soundstage, Hachwile. Ed Bruce mining MCA album with producer Tommy West and en

MLA album with producer learning Wist and en-greer Warren Pelerson with assistant Sleve-Franck, Sonny Cartis Raying Elektra tracks with the Mitmen producing and Brent King engineer-ing George Burns working on Mercary project with producer Jerry Kennedy and engineer King, Hank Williams, Jr. cutting tracks with Jimmy Bowen overseeing this Elektra proyect and Ron Treat engineering a Mel Tillis/Nancy Sinatra duet with Treat be

Boy Clark laying tracks at Hashville's Sound Emporum. Larry Butter at the beim for this MCA album with origineer Billy Sherrill. Also there, Jerry Reed producing himself on a television spot for his new by series, "Concrete Combays."

Harold Lee behind the boards. Warner Bros. art. ist Rer Allen Jr. working on cutting tracks with engineer Lee. Dan Torres cutting debut second with producers Patty Parker and Frank Fara and engineer Irm Wilhamson.

Actor Sam Pickens cutting a double LP at

Pete's Place, Nastrolle Pele Brake and Paul Brown are producing this Midsong project, with At Warworks, Nashville. Byren Hill pproduc ing EMI Germany artist Renate Nero. The Cates singing background vocals on Kern's first Ameri

Hank Snow and Kelly Foxton producing them selves at Nashville's Music City Music Hall, Be held the boards for this RCA project are Bill Zanpleased assistant Dan Den

Sound 80 Label Records Digitally

Herb Pilhofer Uses 3M System For Audio Spectacular

B) ALAN PENCHANSKY

Crotoot, several major label projects also have involved Sound 80 in diestal production work, including the first digital recording of Neville Marriner conducting the Minnesota Orchestra to be released inter-

nationally on the Philips labels next It was completed last season by producer Andrew Kazdin working with Sound 80 using 32-track machines in Orchestra Hall. Min-

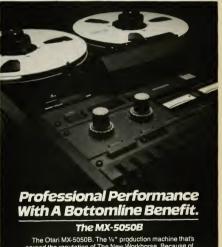
Digital recording work for CBS includes two fall St. Paul Chamber Orchestra waxings with incoming conductor Pinchas Zukerman, produced by the label's Steven Epstein
"Spaces," the new Herb Pilhofer album, will carry a \$14 98 list price.

says Crofoot It is also a 32-track

Crofoot reveals that a second in dependent production with the St Paul Chamber Orchestra and out guing maestro Dennis Russel Davies was completed. The orchestra's first Sound 80 digital release. Con-

land's "Appalachian Spring," won a Grammy for the studio lay year. Crofoot says the studio has ap proached major labels about issuing the new album Repertoire 15 Charles Ives' Third Symphony and Aaron Copland's "Short Sym-

Another Sound 80 digital production client is the Kimball piano com (Continued on page 46)



earned the reputation of The New Workhorse. Because of quality that delivers unmatched reliability. Reliability that an engineer depends on. And accountability that makes your banker smile. Smiles, because it eases your production burdens while making a "return on investment." The 5050B offers the performance and features of machines which cost more than twice as much, and the "B" will keep on returning your investment long after it's written off.

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Audiophile Recordings

CHAMBER MUSIC FOR OBDE AND STRINGS— Holiges, oboe, Denon OX7(85HD, distributed by Discwasher \$15 list. This is scancely the kind of repertoire that audio buffs dream about, but it's an exemplacy disk in several aspects none theless. The extremely clean digital sound excellent microphoring and highly realistic tonal character of the instruments should be apprecuted Heinz Holfiger is a leading oboe English horn witiosis and his partners here are drawn from the renowned chamber group I Musici. The performances of classical era scores need no

INTERPRETATIONS OF BACH AND MOZART— Shelly Manne lazz Quartet, Trend Records TRS25, distributed independently, \$15.50 fat. The folies here are by Mozart and Bach just the music has undergone a complete creating transformation into the jazz language. Wis a puzzle that jazz and classical cals can be to be juste out while reveling in the crisp, clean and re-



have been elected by the Society of Professional Audio Recording Stu-

Allen, president Universal Recoding Studios, Chicago New veep reident/secretary in David Trig. As Vork. new veep revisitedn/trassuris Gay Costa, Motown Harsife U.S.A. Loo Singlesic, white new I. U.S.A. Loo Singlesic, white new I. Collenn, Aipha Audio, Richmod. V.a. Mack. Emertinan. Critical V.a. Mack. Emertinan. Critical V.a. Mack. Emertinan. Critical Land Regard Sound Studios. Modern Land Regard Sound Studios. Modern V. ork. and Wall, Hedder, Filmswyl. Hedder Recording, Los Angels. Colleges and Studios. Modern Colleges Sound Studios. Philodelphia has been elevated to chaiman of the bourned Studios. Philodelphia has been elevated to chaiman of the bourned Studios. Philo-

Founding president Joseph Tana of Sigma Sound Studios, Philadelphia, has been elevated to chairman of the board white Chris Stee. Record Plant, L.A. has been appointed assistant to the president SPARS is in the throes of an expansion and expects to announce a new dues structure within the neu-serveral weeks.

Otari Sued By King Instrument

NEW YORK—King Instrument Corp. of Westboro, Mass., has filed a patent infringement complaint against Otari Corp. of California The suit was filed in the U.S. District Court for the Northern District of California.

The suit alleges that Otari is using propietary technology patented by King for splicing and winding use into a cassette, and in the splicin head assembly used for splicing tape to leaders.

King is asking the court for triple damages and costs in the suit, and an injunction preventing Otari from using or selling machines employing

ing or selling machines employing the disputed technology. Otari and King are both manufacturers of tape duplicating and re-

Bulgaria Buying 2 Quad-Eight Units

LOS ANGELES Quad-Eight Electronics, a custom automated console systems manufacturer, his signed a contract with SAIT. of Brussels, Belgium, for two custom Quad-Eight Coronado console systems.

The consoles are destined for the

Palace of The Arts in Sophia, Bulgaria, and they will be used for lie theatre sound reinforcement, live recording and radio/television hroadcasting. S.A.I.T is an independent electronics manufactures/distributor in Belgium.

Sound 80 Label

Continued from page 45
pany, which is using a privately 8sued LP to promote its imported
Bosendorfer and domestically made

The rock-jazz fusion group Flim and the BBs are featured on a Sound 80 digital album as well

You don't have to gamble at CES.

You can place an ad in Billboard beforehand. Tell buyers about your latest innovations in the only music trade covering both the hardware and software market on a weekly basis.

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IDEOMUSIC



For Warner Bros. artist Hilly Michaels' debut, the Harold Fried Consortium, with Gary Gutterrez at the creative helm, utilized a com-

along with Time-Life, Arista coordi nated the release of the LP and video. timing the visual product three weeks after the LP release, much like a soundtrack. The label also helped launch the project by setting up screenings in 15 major markets across the country and linking them with important AOR stations and retailers. The Bottom Line and the Roxy were the respective NY and LA showcases Tickets for the event were given away over radio

"For the most part, it seems the album is selling the video", says Konowitch "When the market is better developed and the hardware number greater, there's no doubt sales for video music LPs will only get better We know there are some fans who are buying the video even without the hardware because they're Kinks fans and feel it's important to have every piece of Kinks paraphernalia, even if they don't have the equipment to play it yet. We consciously did not put any of the segments on television because we didn't want to give it away

Although Blondie's video version of 'Eat To The Beat" can justifiably claim to be the first video album, legal negotiations with the musicians union kept it from staking that claim in the market-

"Our approach was that this was an experiment," offers Linda Carhart Chrysalis' director of artist develop-ment. "We didn't go into co-production with a video company from the beginning and weren't aware of the legal snags involved.
"We made the video in October of

1979 We initially decided to do it as a promotional piece. Since Blondie is so big in Europe there was no end to how many ty shows we could put it on and other uses for it. But as the project went on and became more (Continued on page VM-20)

LABEL VIDEO DEPARTMENTS BEGIN EVOLUTION FROM PROMOTION TO PROGRAMMING

A few giant leaps forward along with some tentative stens back that's as good a way as any to describe record label involvement with video in the year 1980.

Some fantastic things are happening The demand for pop clips has dramatically increased, video sophistication has grown and the outlets have broadened. Television shows such as "Pop Clips," "America's Top Ten," "Hollywood Heartbeat," "Video West." "Radiovision" and "Video Concert Hall" are forming the spearhead to what some view as a real alternative to FM radio. This year also marked the appearance of the industry's first video albums, a major breakthrough in the

evolution of the audio/visual medium. But to balance the equation, a num ber of setbacks have occurred. The use of video as an instore merchandising tool, once considered a brave new outlet, has badly faltered. Many retailers, calling video ineffective, have stopped using it, and labels, balking at the high duplication costs, have curbed its flow. In addition, the rayages of the recession have taken their toli. In cutting costs, domestic production of promotional videos has slowed and a "wait and see" policy has been adopted as the labels deal with their first priority-selling records

"The last six to eight months have seen cutbacks all over," affirms Debbie Newman, director of artist development, CBS West Coast, "The recession has made the record industry much more a grassroots business and video has suffered a lot during this period

But now there's a tremendous recconition of the need for video materials as a source of promotion, so I think we're going to see a resurgence in doing them. That doesn't mean you're going to see us doing a lot of elaborate showpieces that cost a lot. What I see us doing is the most for the least money, keeping costs down but doing something on a creative level we can

use for specific promotion purposes as opposed to making timeless pieces of art for a market which we don't know the future direction of yet."

The last CBS spectacle was a 24minute, four-song video for Toto's "Hydra" LP Costing around \$80,000, the production was shot in three days and a realistic mock-up of a New York sewer was constructed, an exact recreation of the group's album cover.

Although the record industry has principally concerned itself with promotional video, there have been some major developments in the consumer field

Blondle's historic "Eat To The Beat" orden the first album project financed by a label, is finally making its U.S. retail de but via RCA SelectaVision on videodisk and Warner Communications on cassette EMI America is releasing two full-length video projects. "The Knack Live At Carnegie Half" and the Marty Balin extravaganza, "Rock Justice" Ansta and Time-Life Video delivered the first coordinated release of audio and video albums to the marketplace this June, the Kinks' "One For The

Poad The first usually gets the press and not the dollars. says Abbey Konowitch, Arista's director of product management, "but sales on the video are well above projections and it looks to be a profit making venture

The project came about when Time-Life approached Arista's video department and asked if any artist might be interested in a production

"We suggested the Kinks because they're a band that encompasses more than one generation or age group," explains Konowitch "They have a very strong cult following, are exploding as a major live act and were having one of their biggest albums yet, 'Low Budget.

The concert was taped in Providence, R1 from the last days of the group's 1979 tour. The participation of lead singer Ray Davies was crucial-"He was essentially head of postproduction and totally involved -and

Blondle's "Eat To The Beat," was the first video album project financed by a Ishai This shot was on location for the "Union City Blues' segment. "Our approach was that this was an experiment says Linda Carhart, director of artist depment at Chrys





Rockie Robbins performs for the video cameras. A&M vice president of creative services. Jeff Ayeroff says "in England and some of Europe they want straight performances because it's easier to integrate into the

Forrest is an L.A.-based wester and frequent

THE FIRST HIGH GRADE VIDEOTAPE.

Video cassette recorders have changed a lot in the last few years. New features like six-hour recording, slow motion and freeze frame have added a great deal to home

recording.

But there's one drawback. To utilize these new features, you must operate your cassette recorder at a slower speed. And this places increased pressure on the videotape, which can cause the magnetic oxide particles on the tape's surface to loosen and eventually fall off. Once this starts to happen, a loss of picture quality isn't far behind.

At Maxell, we've always been aware that a video cassette recorder can only be as good as the tape that goes in

it. So while all the video cassette recorder manufacturers were busy improving their recorders, we were busy improving our videotape.

The result is Maxell Epitaxial HG, the first high grade VHS videocassette. In technical terms, there are several significant differences between our high grade and regular videotane.



For one thing, our oxide particles are smaller and more densely packed on the tape surface. Which is why we have a better frequency response and signal-to-noise ratio, especially at the slower recording speeds.

And, because of our unique binding process and calendering system, the oxide particles on Maxell HG stay put. This drastically reduces friction and video recorder head wear. So not only will you get better picture quality, but you'll be able to enjoy it a lot longer.

All in all, no other home videotape can deliver better color resolution, sharper images or cleaner sound than Maxell HG.

So if you own a VHS recorder, please remember one thing.

If you want high grade picture quality, you need a high grade tape.

maxell Sworth it

ViDEOMUSIC



Kramer. Rocklen gets Peter Allen on video. Says Jerry Kramer: Kramet-Rocklen gets Peter Allen on video. Says Jerry Kramer: Tech-nology has expanded the effects and kinds of fantasies you can

more exact, having enough time to set for the shot Second, the cutting is likely to be more meticulous than if a director were calling the shots from a darkened booth Third, it allows for many more special effects. Once shot, the tapes can be run again and again until the complex and intricate vide wipes and patterns are set and refined Had effects been added during the actual shooting, the producer would be stuck with what he had, unable to

change effects or simply correct goofs. Sound techniques have also been porrowed from film. Most producers prefer to use a prerecorded tape and lip sync rather than record the audio live The final sound track often is not even recorded on the video tape until the final version is cut together in post production

There are a number of different reasons for wanting to use lip sync First. visual music so far is used mainly for promotional purposes - to sell records People want to hear on the tape xactly what they hear on the radio Tom McBee of Tom McBee Promotions in Nashville observes "You'd be sur prised how many people turn it off a

they hear a live version instead Second, there's the artist to take into consideration. Some artists simply cannot lip sync-there's no choice but to record live sound. Other artists' vocal techniques are so live they just can't be prerecorded-the music is prerecorded and the vocals are recorded

live Or perhaps the artist is particular A producer has no control over nen the sound will be ready if it's done live, but if you're doing lip sync it's already good," Paul Flattery of Gower, Fields and Flattery notes 'The band could go all night until it's happy with the sound You have no control over budget

ADVANCING TECHNOLOGY TO VISUAL FANTASIES

By JOHN PURVIS & JOHN CONTE

Have rapid advancements in video technology made it easier to create visual music? Surprisingly, no. You could cover a music act five years ago You could do it today," Jerry Kramer of Kramer-Rockien remarks. real advantage of technology is the kind of special effects you can do Technology has expanded the effects and kinds of fantasies you can create Of course the resulting paradox is the more you can do, the more you want to do. So it's not "easier," but it is vastly different

Probably the single most important factor yet looming on the horizon is the microprocessor Without getting overly technical, the microprocessor is a small electronic device capable of making evaluations and actions based on those evaluations. Used in cameras, such as RCA's TK-47, microprocessors align and hone the pictures in minutes or even seconds, a chore that takes a skilled technician several hours. The microprocessors already commonly used in editing systems cue up the tape machines, report back to the editor when they're ready, and roll the tapes on command. Newly designed effects memory systems such as Grass Valley's E-MEM, Vital's PSAS, and Central Dynamics' CAP all use microprocessors to control production

These state of the art units learn and repeat extremely complicated se quences of video effects simply by pressing a few buttons. These are just a few examples of the impact the microprocessors are having in the area of video production Combining any or all of these devices into a production system forms a network of "intelligent" technology capable of recreating any producer's fantasies and more What's more, the equipment can be updated much more easily. The microprocessors use PROMs (Program-

mable, Read Only Memories), a sort of instruction manual that plugs in and out As equipment product lines evolve over the years, the equipment user doesn't need to buy a whole new machine, he only buys the newly designed feature and the PROM to go along with it. He adds the feature on, plugs in the new PROM and that's it The important result is that expensive video hardware becomes a safer investment that is not as likely to become obsolete. Equipment becomes more prevalent

All of the producers interviewed for this story own their own off-line editing system With it, they view the raw footage on 4-inch cassette dubs to make edit decisions before ever setting foot in the high priced on-line editing bays with their one-inch masters.

There too is another significant advancement in production equipment One-inch tape machines are capable of recording stereo audio and have better chroma qualities to their pictures What's more, the tape machines such as Sony's BVH-500 helical oneinch tape machine are much more portable than their two-inch predecessors and together with the hand held cameras such as the RCA TK-76 and the Ikegami HL-79, a producer can go just about anywhere

The very portable, lightweight, yet highly professional combination of cameras and tape machines has brought about a renewed interest in film-style shooting Steve Kahn, staff producer/director of video promotion for RCA Records in New York, used a one camera/one tape machine set up to produce a Grace Slick number, piecing the shots together in post-production. Or, the producer might elect to shoot with multiple cameras, still recording each particular camera on a different tape machine, again to piece together the shots in post-production

There are a number of advantages to shooting film style First, the shots are apt to be more precise and angles



Toto's "Hydra" video, directed by Bruce Gowers, utilized a sewer set, complete with running water and rats, and won three Monitor awards for best production editing and camerawork. Paul Flattery of Gowers, Fields and Flattery says of sound for upday. "A nonliner has no control over the control of sound for video, "A producer has no control over when the sound will be ready if its done live, but if you're doing lip sync, it's already good.



Ron Hays of Music image: "They (technological tools) demand wisdom in style non hays or music image: "They (technological tools) demand wisdom in style and they demand a fantastic amount of creative talent to give the expression of music the variability which will in turn create interest, attention and the desired

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FIVE ARTISTS GAZE INTO

By PAUL GREIN



Bob Geldof: "People get tired of the visual element faster than they do the audio. If I was to watch an hour of somebody, I'd be bored stiff..." It's often been suggested that the video boom may have the same dire implications for recording artists who don't come across visually as the advent of talkies had on silent film stars who didn't have appealing voices

Not all video-involved artists agree with that view, but one who does is Michael Nesmith, head of his own Pacific Arts Records in Carmel Call

Arts Records in Carmel, Calif
"Sight has come to sound just as sound once came to
sight," Nesmith notes, returning to the film analogy

"A lot of artists just don't seem to be able to conceive of the art form." Nesmith adds: "They're being incredibly myopic. The implications of the video explosion will be very severe and the artists who aren't responding are going to be left behind?

Nesmith's first video was the song "Rio" from his 1977 album. "From A Radio Engine To The Photon Wing." The title sums up his views on the future of recorded music, a photon being a visual particle in video.

Bob Geldof of the Boomtown Rats, whose promo video of "Don't Like Mondays" played a big role in breaking the single internationally, takes a different slant. "It's an important development." he says, "but I don't think it of such my portance that acts who don't make it visually won't be able

to survive

Hilly Michaels, a new male vocalist on Warner Bros. with

a well-received animated video titled "Calling All Girls."
feels adaptability to video is essential.

"It's easy to go into a recording studio and hide behind 48 tracks of music," he says, "but it would be lethal to get in front of a camera and come off like a piece of dead wood."

Todd Rundgren doesn't agree that audio-only artists are going to be left behind just because they can't make the transition to yideo.

transition to video
"Most artists can't make the transition from one musical
phase to the next," he'quips "If they don't make the jump
to video, it may be simply because they hardly have it to-



Michael Nesmith: "A lot of artists just don't seem to be able to conceive of the art form. They're being incredibly myopic."

gether with their music in the first place, let alone with video
One of the most important effects of the video boom may
its impact on live performances. Several artists expressed in
helief that video may allow them to curtait their concert and

ity.
"Touring is not what it used to be," says Rundgren. "Becauof economics, people just don't go out as much anymore is
(Continued on page 114.3)

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"You have to expand your audience as some point." Rundgren adds, "and video can be an effective means of doing that Then you can get to the point that when you go out on the road, there will be enough people to support the cost of mounting this show."

mounting the show."

Jeff Porcaro of Toto agrees with the Joint about the financial liabilities of touring. "We're definitely not going to stop playing live." he says. "That would be silly right now. But economically it's a bitch to go out on the road.

"I don't care who you are," says Porcaro "During our last four months on the road, 90% of the dates were soldout. Yet what we brought along production-wise cost so much that we wound up digging into our own pockets."

Michaels suggests that the high cost of touring is how he convinced Warner Bros to spring for \$75,000 for his two-song video.

"It would have been foolsh to spend \$50,000 to \$75,000 a month to keep me out on the road as an opening act or in little clubs." he says. "The video is not to take the place of a tour, but to generate enough excitement so people will be interested enough to come see me."

Rundgren says he spends anywhere from \$5,000 to \$20,000 on his video clips. In his case, Warner Bros. does not pick up

Todd Rundgren: "Most artists can't make the transition from one musical phase to the next. If they don't make the jump to video, it may be simply because they hardly have it together with their music ..."

the tab "They pay a promotional fee," he says, "but we own them. Over the long run, we'll accumulate enough material to compile a videodisk."

Was it smart of Rundgren to retain ownership? "It was dumb of other acts not to," he responds. "But then most artists haven't produced clips of sufficient quality that they could do anything with them later anyway, so they may have been right in having the record company pick up the tab."

While he has produced promotional clips for his group Utopia and other acts, Rundgren's primary interest with video centers around full-length features. One such project, Tomita's version of "The

Planets," was originally announced as an RCA videodisk. Those plans have been scotched, but, Rundgren says, it will probably be released at some point, either limed or via broadcast.

Like several other acts, Rundgren gets double duty from his video productions by integrating them into his stageshow, either as background to live music or as an interfude in the set.

Many believe the video boom will affect the songwriting process itself, by forcing writers to think more visually. Nesmith, for instance, says. "I write songs now specifically with video in mind."

Nesmith has produced video clips on his own songs "Rio" and "Crusin" as well as Kim Carnes' "More Lave," Poco's "Under The Gun," Sean Tyla's "Breakfast In

Marin" and Trefethen's "The Last to

nians."

Nesmith is now working on an all of his own titled "Neon Ruby," which entail an audio disk issued on his fau Arts label and a videocassette possible distributed by an outside motion pure company.

He notes that most record companhave mixed feelings about video. "The have a desire to stay educated in the development of the form for promotion purposes," he says, "but there still an waterjead appreciation of video as burgeoning art form,"

Geldof agrees that there should be more creativity in video productions in (Continued on page FM-)

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By GEORGE KOPP

The home video industry may be generating as much business for lawyers as it is for retailers Every new development seems to break new legal ground, and one of the biggest headaches for video producers is the fact that so much of what they do falls into a gray area the

lawmakers have not yet defined. The industry's legal problems fall roughly into two areasthose arising in the course of

WOVEMBER 22, 1980 BILLBOARD

program acquisition, and those airsing after program sale. But somewhere in the middle is perhaps the most serious problem the business faces right now-piracy-which on a large scale presumably takes place between the duplicator and the retailer

In all this sea of confusion there are perhaps only one or two landmarks by which navigators can get their bearings, and both of them may change in the near future. One is the Disney-Betamax suit of last year The rul-

ing is now under appeal, but if it stands the law states that individuals are allowed to tape programs off the air for their own

The other is the Copyright Act of 1976 which explicitly gives purchasers of videocassettes the right to do anything with them except duplicate or show them publicly. This act has opened the door for the whole unauthorized, but legal, rental business that is becoming increasingly widespread among retailers

quisition there is not even this ninimal amount of legislation. There is not even any agreement on whether music used on videocassettes is subject to synchronization rights or to me-

chanical rights "In general people don't know what's going on," says enter-tainment lawyer Barry Menes "langrance is holding things up in the development of the industry. No one wants to take the first step."

brought the legal hassles of th video business into the publi eye, but even the settleme reached with those unions only begins to scratch the surface Several other unions, including the musicians, writers and direct tors, must reach similar agments. But the biggest hold-up will be from the publishers.

Says MCA Discovision vice president Barry Reiss. There is no consensus. What kind of rights are we dealing with? Me. chanical rights? Synchronization rights? A hybird mechano-synch right? I think the whole thing will be decided as much by the pressures of the marketplace as by the courts. The marketplace isn't going to wait for the law yers to go to the Supreme Count on this. They'll have to make agreements, and whatever those agreements are, that's what it will be

Agrees Menes: "It will take a major studio willing to make the first step. But the studios should not agree to agree at a later date. They should try to make a deal If there's a mutuality there's a meeting of minds. But if you leave it up in the air you're asking for trouble

But in spite of the agreer with the artists reached as a resuit of the strike, setting a pecentage of the gross from video sales as compensation, all is not smooth in that sphere. More and more recording groups are making video promos, owned by the labels, which are distributed to clubs, movie theaters and other outlets, and from which the artists collect no residuals

Attorney Don Biederman say these may be hard to deal with should they be candidates for videodisk, for example, at some future date. The existing contracts don't cover such a contingency, and ownership of the material in such a case is unclear

"With older material," he says. there may have been no discussion of such cases in earlier agreements. AFTRA has said that if any studio tries to market such material through home video or pay television they will sue not only for scale wages but also for profits. 'in terms of new material," he

continues," the same problems apply A programmer may have to tie up rights with a number of people There's no compulsory is censing for video. And if it's used over cable or satellite it's still unclear whether it's synchronous use If it is, you need a license if not, broadcast rules apply

"Publishers don't know what to make of it." he continues "The whole thing is ballooning every week " On the other side the prob-

lems are just as potentially damaging to the new industry These are the issues of piracy and rentals. Says Barry Reiss "In piracy you have the problems of both deliberate piracy, usually done by the retailer, and an other type of piracy done unwittingly by the consumer. A consumer who copies a friend's (Continued on page 1 M 22)



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Video analysts in Europe have waited a long time for the moment they can finally announce this is it, the video age has arrived Instead it has snuck up on them in bits and pieces: a hardware launch, a new software company, distribution deals, trade associations; and even when

the trickle of development becomes a

year, and the whole structure of the new industry starts to become visible, there's nowhere you can cut it with a knife and say, this was the turning point

If there is going to be a watershed year for the European video industry, it will likely come in 1982 or 1983. Next May Philips launches its VLP disk system in the

tion of software is ready to begin. The rival JVC-developed VHD player will come on the market around the end of 1981, and in 1982 RCA plans to move into Europe with a stereo-capacity SelectaVision machine

Many in the video world believe disk is the future Once established, videocassette will be left to fulfill its natural role as a medium for 'time shift', blank tapes used primarily to record off-air Many factors tend to support this view; chief among them is cost in West Germany videocassettes cost up to \$140, in Scandinavia around \$100, in the U K \$80-100, in France \$100-135, in Spain the same

No firm prices for Europe have yet been announced, but it would be surprising if feature films on videodisk averaged more than \$35 apiece. When software at that price level is available, runs the argument,

there will be a watershed, and the market will really take off If so, growth levels would have to be truly spectacular, because the fact is that with only videocassette to worry about, the European industry is already expanding at quite a dramatic rate. Some of the statistics, in those early days, may be un-

reliable, but that message is clea Total vcr sales in Europe last year were around 600,000, West Germany accounting for over 30%. Britain for 25%. France, Holland, Sweden and Italy each from 5%-10%. The year before sales totalled only 380,000 machines. Predictions for 1980-81 are uniformly bullish: in West Germany Sony predicts a jump from

figures even higher. In the U.K. Mackintosh Consultants say 125,000 were sold last year, and 265,000 will be sold next year, France, with a relatively modest rate of increase, sold 100,000 recorders in 1979 and this year will sell maybe

JVC's VHS format continues to dominate the market with something like 65% of all sales Sony's Beta system has to be content with 30% or so, despite a strong though possibly temporary fightback with the new C7 Philips remains the unlucky Cinderella, despite the generally admitted excellence of the old N I 700 machine and the razzmatazz launch of the new V2020, to which it rather forlornly devoted the whole of its enormous VID-COM stand Only in territories like West Germany does it run close to VHS, at the

expense of Betamax Software figures are even more elusive. complicated by porn and piracy But there is no question sales are growing fast and in countries like Britain at not far off the U.S. rate of 100% annually Certainly many producers have expressed surprise at just how strong sales are, considering the product is expensive and its consumer market is supposedly feeling the reces-

sionary pinch

It's a market which is beginning to take on a recognizable character of its own Software rental, for instance, is a key feature in Britain it has been pioneered by firms like Intervision, partner to a recent rental-only deal for 20 United Artists blockbusters. Rental to sales ratio outside Lonon is near 4:1 says boss Mike Tenner.

240,000 vcrs sold this year to 380,000 flood of new ventures, as it began to this U.K. At the Blackburn plant, pilot producand the world of bilevision and music may never be the same. Sulle 343 of the Billhourd International Video Music Conderence. Personal video has emerged Witness an emergence. (213) 466-4181 Telex 194223 . ELECTRONIC ANIMATION . GENERIC BACKGROUNDS . COMPUTER EDITING . MOTION GRAPHICS . SPECIAL EFFECTS . ELECTRONIC STAGE . CONCEPT DESIGN

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Elsewhere, as in Scandinavia, the rental: sales ratio is put as high as 91 For a product whose repeatability: is in so much doubt, rental at \$10 must make more sense to the average consumer than ownership at \$100.

Another feature, which must be worrying to the record industry, is the limited role record stores have so far played in video retaiting in all territories specialist video outlets are springing up at a great rate, tak-ing as much as 25% of the busi-ness. Firms like Intervision have learned by experience how painfully stow videocassette trade through disk retailers can be, whereas there are strong indications that customers like their software where the hardware is, or for that matter where they go to pay their tv rentat the High Street rental company

Whether this will change when the videodisk, with its physical similarity to audio disks, comes along remains to be seen, Much will obviously depend on what kind of programming turns out to meet the public taste, and this is a guestion, as Selecta-Vision marketing chief David Heneberry has been at pains to point out, which no one can preempt

So far as the program range in Europe for existing videocassette formats is concerned, music is some way from being the most popular category That honor still belongs to porn, accounting for more than half of all sales Porn and feature films are the staple diet of video's customers in all world markets in Europe movie catalogs are grow ing in quality. Only a year or so ago most were pre-1960; today they include many of the box office hits of the last half decade and some titles that have barely gone on theatrical release. The big American film companies of Warners, Paramount, Universal, Disney and MGM are all putting product on the European mar-

For the most part they are disributing through video am set up by their record company retatives, and it's inone that in the forthcoming U.K. catalogs of McAs CC Video, CBSs imminent those of RCA Video in France, PolyGram's Polymedia in West Germany, there is, for the moment at any rate, such a dearth of muse programming

It's the independents in the video software field who have led the way with music. In Britain VCL was quickly off the mark with a live Tina Turner cassette, one of the UK's first purposemade music programs, and is

pean artists like Richard Clayderman, and Boney M. The "Abba Music Show 1" from Sweden's Europa Film is one of the continent's biggest sellers, challenged only, among record companyoriginated programs, by the Chrysalis production of Blondie's "Eat To The Beat"

At VIDCOM the copyright problems that have been largely responsible for holding back the expansion of video catalogs were a prime topic of the industry's discussions, along with home taping Little evidence of easy solutions emerged. The International Legal Commission

tackled 'fair use' recording and found itself unable even to define terms IFPI's meeting contented itself with calls for greater cooperation between

greater cooperation between trade associations and the thought that future telecommunications developments in Europe might require a new international convention, of which home taping would be

one feature
Within the industry calls for a
levy on software and hardware.

as per the audio industry's hopes, are widespread, coming particularly loudly from the major to stations he the BBC which are chef victims of unauthorized rate. Despite counter-representations from the blank tape seem symptomic properties of the properties of the

Audio Matrix Mark II and Audio Matrix AV

ViDEOMUSIC

Record Plating Equipment for precision audio and video disk manufacturing

The advances made in recording technology demand greater precision, reliability and consistency in disk stamper electroforming. Now, as the industry takes the giant step forward into digital audio and video disk manufacturing. Audio Matrix – for thirty years the innovator in plating art and science – leads the advance to meet the new manufacturing requirements, with two systems.



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Creating A New Form

One futuristic concept does seem certain; you walk into tomorrow's record store nurchase a copy of Pink Floyd's new atbum in stereo videodisk form. and bring it home to play on vour large-screen television/

digital audio super system Not only will you be able to "see" the artist perform its new songs leither in concert form or visual interpretation) but the

sound quality will be unlike any thing conventional LPs provide Moreover, the option of just flicking a switch will be there for

the audio-only portion, perhaps the ultimate home video music expenence Until, of course, you step to the Abel scenario Or else go be-

vond that and consider the science of holography - the suggestion that home systems might one day project life-like, three diional moving images into your living room Iyou press a button and there's Mick Jagger leaping and shrieking "Jumpin' Jack Flash" on your coffee table.)

But no matter what or how any shapes video music takes in the 1980s, 1990s and beyond, one other prediction is safe. Music and video will marry into an exciting new creative art form A quick scan of the home

video market now, however, re-veals that most home video product available to the consumer is top-heavy with films In fact, of the 30,000 or so tities now for sale or rent for home

video digestion, probably less that 5% represent music. Most of the music-oriented consists of stockpiling promo

video material that exists today tional clips in record company vaults; concert footage of var ous sorts; and music-soaked films such as "Urban Cowboy.

McCullaugh is Billionard's Sound/Video Business Editor

There's still very little original

video music programming. While it's true that consumer unden hardware it still at the toddier stage, one reason why video music is virtually non-existent, also, is the legal jungle

surrounding it Much potential product is still lving on negotiating tables surrounded by record label presidents, artist managers and attornevs, as well as representatives of such unions and quilds as the American Federation of Musicians

Unlike the conventional record industry, a known quan-tity with established marketing practices and royalty-rate structures—the emerging video music industry is still a question mark enterprise plaqued by legal, creative and merchandising uncertainties

The estimated 30 million copies of "Saturday Night Fever" purchased worldwide, making it the largest-selling audio disk in history, might be small potatoes compared to the sales numbers

video albums could generate. By the year 2000, it's not inconceiveable that a videodisk Imusic or otherwisel may sell 100 million or more units. With that in mind it's no wonder participants want as big a slice of the royalty pie as possible

While existing music movies are starting to be available on videodisk and videocassette, and while it's likely that one day record company promotional clips might wind up on disk or cassette (maybe in a 'best of' package), it's generally acknowledged that video distributors are looking towards the creative visual producers (and artists) for leadership.

"The videodisk," adds Abel, "is a completely new medium and unlike television or the videocassette, offers all kinds of new storage and interactive possibilities. It's a unique medium and

ViDEOMUSIC



Scenes from the tao ing of the Marty Balin/Bob Heyman production, "Rock Justice, now avail-able on EMI-Video-Orams



you have to design for it. There will be a whole new breed of video artist video music makers and just video makers emerging Where will they come from? Many will emerge from the art and design field

fronically, much of the push and venture money for creative video music production may not come from record labels intially. despite the fact that some industry executives, like Alan J Hirshfield hoard chairman for 20th Century-Fox, believe that record companies will be the video and video music program mers/distributors of the future. Newer ventures and conomerates-such as CBS Video

Enterprises, EMI Videograms and RCA Selectavision-are likely to provide creative investment "The distributors will fund a

(Continued on page VM-23)



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Advancing Technology

Third, there is the visual style

of the overe itself perhaps make ing a live version almost unnecessary. "There are other things to do to the track besides simply shooting people singing," Peter Imegint of Metavision remarks. "After all, some artists make great music but they're not that interesting to watch." Having a prerecorded track allows the producer to plan out other visuals to incorporate into the

piece But no matter the video or audio considerations, the advance ing technologies have not made it easier to create visual music What it has done is to shift the focus of creative energies from the hardware itself to what is actually being created. The video systems are becoming "transparent" to the producers and comes more adept at recreating a producer's fantasies, less energy is spent overcoming the system and more energy is spent creating

The tools of the trade are advancing, no doubt about it. "But those tools require craft and technique." Ron Hays of Music Image in Los Angeles asserts. They demand wisdom in style, and they demand a fantastic amount of creative talent to give the expression of music the var ability which will in turn create interest, attention and the desired focus by an audience

It's more than simply a visual or audio medium and the proall ducers Billboard spoke with were even more sensitive to the developing artists than they were to the developing technologies. This is crucial, for when the visual music artists surface and express themselves through It the advancing technologies, the business will reonent itself to produce the cassettes or disks as a marketable commodity all to themselves. Producers shooting now are exploiting rock music because that is currently the most marketable and saleable item to be promoted But the promotional tapes are a far cry from what some envision in the future

They expect visual music to become a profoundly important entertainment art form, Producers see it as a language which is only beginning to be understood it's a non-narrative medium that offers a challenge to music artists. How is interest sustained? is it all abstract? What are the styles to be used? What are the techniques? What's more, the producers are asking. who are the artists to answer these questions?

The scene parallels the movie industry on the verge of the talkies," Imepint comments. "There were salent movie heroes who Just couldn't make the transition

CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Art: Fran Fresquez Cover Mustration: Tim Guyer

to talkies because of funny speech patterns or whatever It's the same thing here. There are some oreat musicians, but they may not be all that interesting to

It's a challenge to the artists to challenge themselves, to grow and evolve through the advancing technology around them

trating and revamping entire systems of equipment. Pieces of

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portable and compact. But have they made it any easier to create visual music? No. The challeng is still there (Si) Second



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elaborate it made more sense to do the whole album and then as we were doing it, we decided it had a lot more uses than just promotional and decided to offer it for retail sale

Clocking in at \$140,000, the

In The Beat" project was formances. Video music is ver wire at a fairly moderate cost considering the \$15,000 per promos entail

"I don't think we could get that done today at near that price, says Carhart "The tape offers everything from conceptual story lines to solo bits from Debbie Harry and group per-

much in the development stage. for labels but there's a lot of opportunities. Not every group can be a video star but there are groups like Blondie that have a vide appeal and are very visual This tape has turned into one of the best avenues of exposure for the band. They don't tour that much so tv is very important Although uncommitted at this

juncture. Chrysalis is looking into the possibility of future video records, including another Blondie effort or a live concert performance from Jethro Tull Chrysalis has gone full steam ahead in the promotional clip department, producing pieces this year on Pat Benatar, Stiff Little Fingers, Michael Schenker, Ultravox, Ian Hunter, Huev Lewis and the News, the Babys, the Specials, and a live concert culled from the Montreaux Jazz

At quite a few record companies, the downturn in domestic promo projects has been partially offset by activity in the international divisions. In places like Europe, South America, and Australia, lack of artist tours and radio airplay have made to an allimportant medium for breaking acts The Police and Boomtown Rats have become international stars with a lot of help from their videos Split Enz, an A&M group in America, recently rocketed to No. 1 in its native Australia with assistance from the video of its "I Got You" single

"Our clips have a variety of clientele," says Jeff Ayeroff, A&M's vice president, creative services, "but primarily they're for international use for artists who won't be appearing in Japan or Germany and where the network of tv is more powerful So a lot of times international tastes dictate how you make something and that varies In South America they want a lot of glitzy bright stuff in England nd some of Europe they like straight performances because it's easier to integrate into the shows. We did a lot of great concentual films and that was alnobt for awhile then producers began to say it didn't look right because with six different concept films in all different formats. you end up with a hodgepodge looking show

The number of video clips done this year is fairly impressive Elektra has produced or obtained clips from the Cars. Pointer Sisters, Queen, Linda Ronstadt, Joni Mitchell, Lucifer's Friend and the Korgis, among others Atlantic placed videos from the Rolling Stones, AC/DC. Yes, Genesis, White Snake and many of their Virgin artists lie XTC Records Warner Bros. with an exceptionally active video division, has recent promos for Ashford & Simpson, George Benson, Devo, Larry Graham, Robin Lane & the Chartbusters, Philip Lynott of Thin Lizzy, Hilly Michaels, Pearl Harbor & the Explosions, the Pretenders, Ramones, Todd

Rundgren, Robert Palmer and Paul Simon In theory we've been more selective and made less but there seems to be quite a lot being done." notes Jo Bergman, director of Warner Bros ' tv and video department "A lot are being picked up from Europe

The use of video here though is definitely becoming as impotant as the international market Videomusic

Recause there are more outlets there's more point in producing video When people are seeing something used on five or six shows, it has an impact, a domino effect. In the coming years I can see a tremendous increase in the kinds of use for these com mercial clips and there's going to he much more of a relationship with marketing and sales in their distribution

"The gentle giant is awak-ening right now," agrees A&M's Averoff. "Video is starting to come of age. We're beginning to get pressure from the managers to do videos for their groups It's becoming part of the contract package I know it's a cliche and every a&r man says it, but there's a whole evolution of groups who create their own videos with the same energy that they create their music I see it all the time. A great artist will come in and be a 360 degree artist They'll know what a video is supposed to look like and have demands

RCA is the first and so far the only major record firm with ar extensive in-house facility along with remote production equip ment Costing around \$250,000 the NY based system is used not only to produce 90% of the RCA and RCA associated label artists but also for many of the labels record commercials and a monthly in-house new product sales presentation

"It saves a lot of money," says Steve Kahn, RCA's manager of audio/visual productions, t eliminates a lot of middlemen Video is such a natural medium for rock'n'roll and our business because it's immediate and exce ing Video not only sells records but it also sells the artists and their image That's great because an artist lasts longer than a record and if we can develop our artists then we're going to have more successful records

"At last year's Billboard Video Conference, I made the statement that record companies don't have to spend \$30,000 to



A Devo allen, in the Warner Bros/Devo video for "Freedom Choice." (photo by Zox)

You know, it's not a given that musical artists have to have an artistic sense visually. You can have bit records without that Sometimes we have to push, beg and borrow to make a artist look good on video and other times we just have to stand back and watch it happen It's great

A&M promo clips this year run the gamut from a Herb Alpert film with still photographer Norman Seef to pieces on the Brothers Johnson, Supertramp, the Police, Peter Allen and Yellow Magic Orchestra. IRS, distributed in the US by A&M, has been especially active. At startlingly low costs ranging gener from \$500 to \$1,500, the label has produced a series of imaginative videos for its eclectic collection of new wave acts Klark Kent, Buzzcocks, Stranglers, Oingo Boingo, Humans. Wazmo Narız, Cramps) as well as putting together a number of video samplers for retail and col-

In a key move, A&M has recently remodeled and upgraded its largest soundstagi formerly used by Charlie Chap in Under the auspices of Jerry Kramer of video production company Kramer-Rocklen, A&M has opened it up for film and

video productions.

\$60,000 on promos. I suggested they either spend the money on putting together an in-house system or try and split the costs with cable. Some say that's too costly or cable won't go for it They're wrong Although the energies of Motown's video operations have been diverted from promos to

producing commercials in the

past year, there have been other

projects as well A piece com-

memorating the 20th anniver-

sary of Motown has been com-

pleted along with the promo

clips of Stevie Wonder's "Master Blaster" single and Diana Ross "My Old Plano." I get barraged by shows wanting promo clips every day. says Nancy Leiviska, Motown's director of video operations 'Many of our artists are now realizing the importance of video

and are anxious to do them. Leiviska's latest proposal is for a series of promos for a new artist, a low budget piece incorporating an interview segment and a live performance costing from \$6,000-\$8,000

"Then, for an artist like Jer-maine Jackson we would spend between \$10,000 and \$15,000 For a Diana Ross, we would go as high as \$25,000 for two songs and yet art increable promo

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Steve Kahn, RCA's manager of audio/visual production

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The uses for video clips are al-ready beginning to expand beyond just cable and broadcast ty, MCA is in the talking phase of using its promos for an MCA Dis-

coVision videodisk "At first we would use it as a demonstration disk for the vanous people selling the videodisk and machine," says Anne Lewis, MCA's director of film and video services. "Depending on the success of that, we could later open it up for other record com panies to participate and then maybe make it a retail item. There's a lot of interest and proposals about this, but no definite

action yet." Another new route for pop clips lies in the recent pheno enon of video rock dance clubs New York establishments such as the Danceteria, Mudd Club, Hurrah and the Ritz feature a selection of new wave and rock videos between sets, utilizing the clips much like a DJ uses records. There are even video pools cropping up to supply these out-

"We're getting much involved in this video club scene," observes CBS' Newman. "I think it's a new and very viable promo-tion area. The Ritz has a 20-foot screen and a huge ballroom and the impact of a good video is tre-

As the outlets for promos grow, it seems certain that video clips will become more and more like records, like singles. They are an introductory package to an artist, an audio/visual calling card that will play an increasing role in helping to determine the success of an artist or record Some predict that tv. the medium that transmits these clips, is fast becoming a viable alternative to radio airplay

"I don't know if it will be the new FM," asserts Newman, "but it will be a new something. TV is another medium just like artist touring is, which means that video can not only be an alternative for radio, but also for touring I can get the Heaters and Tommy Tutone on 'Hollywood Heatbeat' where I may not be able to get them on the radio. I'll take that exposure. TV is a whole new promotional area and as radio gets tighter and tour support lessens, tv and especially cable become much more important.

When Warner Cable introduces a 24-hour music channel next year, that will be symbolically a revolution. When the public is able to turn on the tv instead of the radio and walk around and listen to it or watch when they want then that's going to be real interesting. And when videndisks become a reality. I see that kind of show being as great a promotional outlet as radio is for records. I may be crazy, but I see a direct parallel

Mike Nesmith's label, Pacific Arts, is perhaps the most apt prototype for what the future mingling of record labels and tv will be. Pacific Arts is an umbrella corporation over two major divins, records and tv. The record part puts out disks by various artists. The tv division produces not only the much acclaimed Nesmith promos but also other record company clips, Warner Cable's "Pop Clips" show, a variety of cable specials and instructional tapes

merge the two divisions into a third, Pacific Arts Video Records The first products of that union will be specials by Nesmith and Bill Martin on cassette 'It will go out through o normal record distribution sys-

tem, supplemented with some

video retail distribution along

with promotional airings on

cable and broadcast by " says

director of marketing now the largest software sellers for video are movies, but we think that after that, when there are more machines around, the next trend is going to be for special programming made just for video. The market for video music is just at its very beginning, so it's definitely not yet as signifi-

David Rean, vice president and cant as it's young to be Not by try and video looks bright, but the future is a changeable beast

all to say that only time will Muses CBS' Newman "I'm looking forward to the day when instead of the announcer

saying here's Billy Joel and pretending the clip is part of the show, he'll say here's the new Billy Joel video I'm looking forward to when the clip is a form of art, when it's the end and not just the means. But I guess that's not going to happen till people start buying them and I don't know exactly when that's going to happen.





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OVEMBER

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TITLE Copyright Owner, Distributor, Catalog Number

STAR TREE (6)
Paramount Pictores, Paramount Home Video 8858
ALRIN (8)
20th Century Fox Films, Magnetic Video 1090

BLUES BROTHERS (PG)
Universal City Studies Inc., MCA Distributing Corporation, 77000
AMERICAN GIGOLO (II)
Paramount Pictures, Paramount Home Video 8989

CLOSE ENCOUNTERS (II)
Columbia Pictures Industries, Inc. Columbia Pictures
Home Enter., VN 30200

ALL THAT JAZZ (G)
20th Century Fox Films, Magnetic Video 1095
EVERY WHICH WAY BUT LOOSE (PG)
Wanner Brox Inc., Warner Home Video WB 1028

Wanter Bros. Inc., Warner Home Video WB 103 SUPERMAN (PG) D.C. Comics, Warner Home Video, WB (013

UP IN SMORE (R)
Paramount Pictores, Paramount Home Video, 8566
CLOCKHORN ORANGE (R)
Warner Brus Inc., Warner Home Video WB 1031

PHANTASM (R)
20th Cestury Fax Fains, Magnetic Video 4066
THE MAYPET MOVER (E)
TIC Entertainment, Magnetic Video, CL-9901
THE GODFAINER (II)
Paramount Pictures, Paramount Home Video, 3049

Paramount Piclanes, Paramount Home Video, 8045
MALLOWEEN (PG)
Falcoin International Prod., Modia Hemre Entertain

1943 (PG)
Universal City Studios Inc., Columbia Pictores Industries Inc., MCA
Distributing Corporation, 66007

13 THE ROSE (8) 20th Century Fex Films, Magnetix Video 1092 33 "10" (8) 0 one Pictures Co., Warner Home Video, OR 2002

Orion Pictures Co., Warner Home Video, OR 2002

ANHMAL CRACKERS (C)
Paramount Publix, MCA Distributing Corporation, 55000

Paramount Publix, MCA Distributing Corporation, 55000

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CHIAL SYMPOMEL (PK)
Columbia Pictures Industries, fac., Columbia Pictures Home Enler
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(MATROMAL LAMPOORS) ARIHAN. HOUSE (R)
Universal City Studies Inc.
MCA Distributing Corporation, 66000

EMANUELLE (II)
Trinacra Films, Columbia: Pictures Hame Enler,
VM 1019-76: 5119-56
LITTLE OMALINGS (II)
Paramount Pictures, Paramount Home Video, 1301

CAMPTER II (PG)
Columbia Pictures Industries, Inc., Columbia Pictures Home Enter.,
Viii 10130
Satissas III (PG)

SATURN III (R)

I T C Extertainment, Magnetic Video 9004

EMANUELLE: THE JOYS OF THE WOMAN (R)

Paramount Pictures, Paramount Home Video 8890

Paramount Pictores, Paramount Home Video 8890
COAL MINER'S DAUGHTER (R)
Universal O'ty Seedos, for,
MCA Distributing Corporation 66015
CHECH A CHOMES NEXT MOVE (R)
Universal O'ty Studies, Inc., Charleston, 66016
Universal O'ty Studies Inc., MCA Distributing Corporation, 66016

Universal City Studies Inc., MCA Distributing Corporation, 6601 BLAZING SADDLES (N) Wainer Bros Inc. Warner Home Video WB 1001

THE DEER HUNTER (R)
Universal City Studies, Inc.,
MCA Destributing Corporation, 88000
UNMARCHED WOMAN (R)
20th Challers For Films, Marcetic Video 2913

20th Century Fox Films, Magnetic Video 2913
SATURDAY NIGHT FEVER (R)
Parameter Pictures, Paramount Home Video, 111.

SILVER STREAK (PG)
20th Century Fox Films, Magnetic Video 1080
BOYS FROM BRAZIL (R)
20th Century Fox Films, Magnetic Video 9092

EXTER THE DRAGON (IL)
Warner Bros Inc. Warner Horse Vides, WB 1006
GREASE (PG)

GREASE (PG)
Paramount Pictures, Paramount Home Video 1108
THE IEBN (R)
Universal City Studies Inc.

MCA Distributing Corporation, 66:005
NUTE (N)
Warner Bros. Inc. Warner Home Video WB 1001

MIDWIGHT EXPRESS (II)
Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VM
104002-RB 54 055E
BUUM, (PG)
20th Century-Fox Filess, Magnetic Video 1091

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Legal Area VIDEORUSIC

Continued from page VM-14

cassette doesn't think of himself as a pirate, but the effect is the same on the industry. You've lost

a sale."

Unauthorized rentals, says
Reiss, are "as much a marketing
problem as a legal problem. From
a marketing standpoint you
want to prevent rentals, but it
will take legal means to do so."

Many retailers get around legliebs by buying tapes, not direct from the supplier but though a distribution. This cricuments the So-Called Tinst sale rule "Even if the studio, as most do, has a clause in its contract of sale forbidding rental, rins clause is only vaid on the first sale. Any resale of that product allows the new owner to do what he likes within the restrictions of the copyright act. Rentals are legal.

Even a cassette purchased direct from the supplier may be rented legally, although the renter is lable to a criva cation if his sale contract forbids such an action. Enforcement of no-rent clauses are themselves fraught with legal putals. One retailer claims that the newest sale comtract of Columba Pecua via the part of the columba columba is the Columba the right to examine his books.

Columbia may be entitled to examine his transactions involving Columbia product, but nothing else. His books, he says, and the books of most other retailers, are not separate for every brand of videocassette. He says therefore that if Columbia wants to

examine the books it must first get a subpoena.

A problem the Motion Pictus-Asso of America (MPAM fingparticularly wornsome is public showing of precorded videcassettes Says MPAM vice pregdent Jim Bouras. "Numerous cent Jim Bouras." Numerous settles iliqually, bast, restuturan, hotels, even cable systems, in some pairs of the world they are even shown on broadcast to 4 and of these markets have tradisionally reited film for use. These legal showings are having a teter film business, even place to the film business, even place to

Bouras says the only recourse the MPAA has is to initiate a series of selective lawsuits to keep up the pressure, combined with a campaign of public education.



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Conunned from page VM-10 a mistake to think that a video has to be a literal interpretation of a song," he says. "We did one

where the song told one type of story and the video told another If you turned down the sound, you could follow the second story with just the visuals. Geldof adds that he thought Blondie's "Eat To The Beat"

video LP was "boring Doing it track-by-track wasn't necessar-ily the right approach," he says. People get tired of the visual element faster than they do the audio. If I was to watch an hour of somebody, I'd be bored stiff, but I could listen to something

for five hours without moving. You can spend a lot of money on these clips if you want to." Geldof adds, "I don't think it's worth it. It's the same as with a record. You can spend forever in the studio chasing your own

tail Jeff Porcaro of Toto says the group spent more than \$80,000

New Form

lot of activity," adds Weaver,

but I think you will see a lot of outside funding and backing. Some of it will be analogous to independent filmmaking, and then shopping for a distributor. You will still have the major companies who are also distributors.

"Right now," he footnotes, "there is tremendous interest. Everyone seems interested in vesting money into video at some level."

By the end of 1980 and into 19B1, some early returns on video music will be in. The huge Time-Life organiza-

ion has begun marketing a Kinks videotape called "One For The Road" in conjunction with Arista Records' issuance of a two album set of the same title by the group. It's essentially concert

What's believed to be one of the first major original video music conceptual pieces made for videodisk and videocassette-"Rock Justice"-is also just out on EMI Videograms. Directed by ex-

Jefferson Starship vocalist/ writer Marty Balin, initial conner reaction should be carefully monitored. It employs a theatrical "rock opera" approach. The Blondie "Eat To The Beat" video LP is due out on RCA Se

lectaVision videodisk in 1981, while its counterpart will be oflered on videocassette by WCI. That product is a visual of each song on the audio LP featuring both straight ahead concert footage as well as more graphic vignettes of the tunes One early trend in the video

music home market is that movies with strong music soundtracks are highly desirable by consumers. "Saturday Night Fe-ver," "Grease," and "The Rose" are winners in the videocassette market thus far. "All That Jazz" recently became the first prerecorded videocassette to have orders of \$1-million on initial

Since consumer preference will certainly be a deciding fac-tor in the future of video music. it's a future that looks good-as well as wide open—for pioneers of a new ays form

"This is what's going to set the groups apart," insists Porcaro, who notes that the group's upcoming third album was written with video in mind. David Bean, vice president and director of marketing for Pa-

ing to know what hit them cific Arts, notes that newer acts are more aware of video than esbetween film at the advent of

Francisco, L.A. and New York are already video conscious," he says. "The dinusaurs aren't go

when video reaches its peak" Nesmith has the last word re garding the oft-cited analogy

He acknowledges that the are some "holes" in the analogy,

in that at the time of silent pi tures there was a widespread belief that something was missing, while now with audio records there is a general consensus that the form is complete

that that's not the case," he in-The talked to a lot of writers

and artists who are utterly igno rant of the process; it seems like so much dark magk to them These artists who just aren't willing or able to make the jump are going to be out of work." ERRORIN







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Video

OPENS THURSDAY (20) IN LOS ANGELES

Experts At Video Music Parley Kopp, including David Croner, RCA Consumer Electronics: John

tions from various suppliers

Among the exhibitors are In West Limited, Liberty Fixture, MTV Productions, Ron Havs Music Im age, Magnetic Video Corp , Metavi-Video Systems Network, the Nostalgia Merchant and Paradise

Other highlights are also expected to include a major news annu ment from the laser optical videoneer/ Magnay ox/ Discovision Associates) and new music program-ming updates from such major videodisk entities as RCA Select-

Friday (21) which will include Cv Leslie, president of CBS Video Enterprises and Stan Cornyn, senior vice president of Warner Communi

Following is a "President's Panel: Video Views The Music Industry," moderated by Steve Traiman, exec tive director, RIAA, which includes Andre Blay, Magnetic Video; Jim Fiedler, MCA DiscoVision; Barry Shereck. Pioneer Artists; Nick Draklich, the Nostalgia Merchant, and David Grossman, NFL Films. Traiman is expected to report on

day-long RIAA/VIDEO meetings one day previously at the Sheraton Rounding out Friday are:

• "Consumer Video: An Update
On Hardware & Software," moderTalbot U.S. Pioneer, Ed Adis Sons Corp., Henry Brief, ITA Jerry Gun on Ampex, and Martin Polon UCLA audio-video consultant · 'Assembling The Rights Making The Deal

Making The Deal A Business/ Legal Update," moderated by Don Businessian, Mitchell, Silberberg & Knupp, including Kenneth Dears-Knupp, including Kenneth Dears-ley, Denton, Hall & Burgin: Jay Couper, Cooper, Epstein & Hure-wetz; Bob Emmer, Alive Enter-prises, Larry Harris, 20th Century-Fox Telecommunications: Barry Jay Reiss, MCA, and Sam Trust, ATV

Saturday leads off with "The Evolution Of The Record Company Video Dept." moderated by John Weaver, KLLFCO, including Jo an, Warner Bros. Records; Clay Baxter, EMI/Liberty, Linda Carhart, Chrysalis; Paul Cooper Atlantic Records; Sherry Goldsher, Elektra/Asylum; Nancy Leiviska Flowers Motown and Debbus New man CBS Records

"Prerecorded Video Software Marketing/Distribution/Retail-Analysis" will be moderated by Billboard marketing editor John Sippel with panelists Russ Bach. WEA, Al Bergamo, MCA Distribut ing Corp.; Richard Schramm, CBS Specialty Stores/Pacific Stereo; Gene Silverman, Video Trend; Lee Hartstone Integrity/Wherehouse/ Big Ben's and Cheryl Benton, the • "Creative Production

Shape Of Video Music" includes numberator left Approff A 6.34 Ben ords, and panelists Ken Erhlich Jerry Kramer, Kramer-Rocklen Studios. Arnold Levine, CBS Record Tommy Lynch, Don Kirsher Rock Concerts; Carolyn Pteiffer, pro-ducer of "Roadie," and Norman Seff, photographer

 "Recording Artists Who Are Shaping Their Own Video Futures" is moderated by Paul Flattery, GIF Video, with panelists Jerry Casale Devo; Mike Cotton, Tubes; and Daand Brook and July Bosons of Tata · Sunday leads off with

Music A Programming Update with moderator Seth Willenson RCA Selectal rision, with panelists Carl DeSantis, Warner Home Video: Ned Kandel, CBS Video Enterprises, Bud O'Shea, MCA Dis Stuart Shapiro, International Harmony; and Byron Turner, Thorn EMI Programs

"Broadcast Video Music. Cable/Pay TV/Sutellite Overview is moderated by Peter Caranicas Editor of View Marazine, with nonelists Mike Clark. national; Alfred Monacello, Home Box Office; Jeff Nemerovski, Video West: Andrew Wald, ON-TV: Boh Pittmun. Warner-Ampex; and Da-

vid Jove, All World S · "International Video port" is charred by Donald Macean, Thorn-EMI Video Programs Ltd. with panelists Walter Lehne. video Classics, Australia; Al Landau. Home Theatre/Visual Concents: Keith Macmillan, KEEFCO, and Isamu Tomitsuka. Victor Musical Industries, Japan.

· "Video/Audio Hardware And Software Technologies ture" is moderated by Roger Pryor Sony Digital Audio, with panelists, Robert Abel, Robert Abel & Associates: David Gershwine, Digital Video Systems; Jerry Pierson. Hughes Augraft/Videobook Peter Inchnii, Metavision: Ron Hays, Ron Hays Music Image, and Ralph Guggenheim, project leader, Lucasfili Ltd.

"Rock Justice" is screened at the farewell reception

Two new elements this year are special business/technical work shops slated for Thursday after-

. They include "Films & Video An Exploration Of Format And Technique" moderated by Robert Lombard, Kramer Rockien Studios. with panelists John Fields, Terry Greene. Compact Video: David Hankins, Blue Ridge Films: Fred Kessler, MusicVision: Mike Monkow, Movie Magic, Richard N Pro Video Services, and Daniel

· "Recording Studios/Video Studios: Planning And Outlitting The Production Facilities Of The Future" is minderated by Chris Sione, Record Plant, with panelists Muiray Allen, Universal Recording Corp. Mac Emerman, Criteria Recording Studios, Mark "Moogs" Klingman, Moogtown Productions Skip Konte, LAM., Elliot Mazer One Pass Audio, and Michael Wuergler, Osmond International Intertainment Center

Late registration can be done at the door, from 9 a.m - 5 p.m. Thursday (20) at the Sheraton Universal Registration at the door is \$325 which includes opening cocktail party, two juncheons, three contr nental breaklasts, the farewell reception and all special events

Video Station Sees \$10 Mil 1981 Gross

LOS ANGFLES-A \$10,000 inresiment in a West Los Angeles lease and an opening store fixturing and video software inventory has in three years exploded into a projected \$10 million gross national business in calendar 1981 for Video

Noting the growing interest in his self-duplicated public domain feature films, distributor George Atkinon decided to experiment with a pilot 600 square foot West Los Angeles retail store specializing in prerecorded videocassettes The outlet opened in December

1977. Just a year later, Atkinson, through a single national ad in the Wall Street Journal, signed his first Video Station affiliate. In October 1980. Video Station affiliated stores topped 200. Several franchisees operate four and five stores in their protected areas. About 20 new video stations now monthly

Atkinson's affiliation agree is simple. The prospective Video Station store entrepreneur is asked to deposit 20% to 30% of his \$39,500

In return Video Station's home base here provides the essentials for turn-key operation. Three hundred feature film videocassettes from major film and independent videocawette duplicators and necessars video equipment, such as color television and Beta and VHS VCRs. tuner-timer and video color camera are shipped to the new Video Station Openine video accessories and blank videotape are included in the shipment.

Comprehensive initial operational forms, both to administer the store and the organize video clubs locally are part of the starter kit. Various catalogs, store merchandising materials and even invoices and letterheads are provided

Atkinson and operational chief

Chervl Benton emphasize the in portance of inducing local VCR owners to join the local store's video club For an annual fee, suggested to be between \$35 and \$50 store or ers. Video Station affiliates benefit members with extra discounts on purchases and on rentals. Atkinson has found rentals a strong gross margin builder

In addition, affiliated stores are encouraged to work out exchanges. wherein the store will take back resaleable videocassettes in return for which they might give one brand new videocassette film feature title

Store affiliates ready to open after supplying their own leased quarters. renovation of premises and fixturing, then notify Benton who sends in either Rozalia Komiathy or Paul Hesky, the two national Video Station reps, who spend two days instore with the new owner to assist in proper opening.

Atkinson and Benton emphasize Video Station owners are not required to buy from the national one stop here However, the home base offers special order se than 1.000 available feature titles and almost every video possible ac

On opening inventory, the new wner has a 100% return, while there is a 90% return on unopened sale-able videocassettes held by the store for a certail specified time. The store owner is provided in writing specified geographical area of oper-

Benton says the size of the area is determined by population. "Some affiliates operate in a few miles of area in a populated city, while we have one instance where one percen is affiliated for an entire state." the

Video Station owners are left to fend pretty much for themselves when it comes to determining sales prices and rental provisions. Atkinson makes recommendations that are reasonably ambiguous. If a store affiliate wishes to purchase video hardware, the local home hase will supply, but the largest part of the naal volume is in videocassette and video accessories. Video soft ware and accessories ship airfreight monthly. The local warehouse employs more than 30.

Video Station here provides a monthly best selling chart havet upon its own sales experience mared to information carried by Bill. board on best selling videocain the III's Atkinson and Benton are working

ward a Video Station affiliates first national meeting in conjunction with the January 1981 CES in La

Music Makes Source Book LOS ANGELES-The new edi-

tion of the Video Source Book a publication of the National Video Clearinghouse, Inc. will feature music as a separate calegory, according to Richard Lorber, director of mar-

Ite recent "Video Tape/Duk Guide Movies And Entertainment contains a separate music categoria separate music performance cate ry, a musical category and a musical drama category. Overall, the new Video Source

Book will contain 30,000 video program entries. It publishes Enday

Warner Vidcassette On Blondie's 'Beat'

NEW YORK - Blondie's "Eat To The Beat" is out on videocassette from Warner Home Video Warner says it will market the video version of the Chrysalis hit album in record stores and video specialty stores. Warner's previous music product was the Kinks' "One For The

Suggested list price for the Blondie product is \$40 The videodisk of "Eat To The Beat" will be included in RCA SelectaVision's initial product introduction in March

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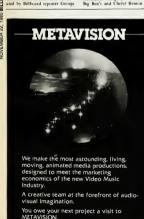
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Leon Russell Throws Open His Burbank Studio For Video Use

LOS ANGELES-When he was and a 24-track audio Studio C. The

solely a rock performer. Leon Russell was dubbed the "master of time and space." Now, he can add the and space." Now, he can add the term video to the list as Russell has recently opened his Paradise Studios and Ambrose Campbell World Video Center in suburhan Burhank.

For the past year, Russell has been basically using it for his pet projects.

J. Cale, Willie Nelson and Russell himself have done video music tapes there Now, the door is being thrown open for outside producers and musicians who want to make video mu-

"It has primarily been used for inhouse projects and acts Leon was inassociate producer at Paradise "We're at the point now where we want outside clients."

"I think one of the best things about Paradise is Leon's commit ment as an artist to this medium ments producer Pancho Makzoume, an independent who utilizes "He's gone through the process of being an artist so he has built it to be comfortable for the musician with video in mind Leon's ap prouch is that this is handled the ame way as a recording session.

Paradise takes up two corner lots in Burbank near Russell's home. It consists of three studios with the first being an audio recording studio.

of remarkable feature of Paradoc are its two 40-foot buses One is a Course custom motor

coach which has onboard, among other state-of-the-art video equip ment a Grass Valley 24 hs



seo Stop: Leon Russell, the of time and space"-and now elte behind the wheel of his Paradise Video mobile truck

switcher with E-MEM, Bosch DVE, monitoring and six Bosch BCN-50 tape machines When used in cojunction with any of the six Hitachi color comeros it is possible to videotape from locations utside the studio

The audio portion of the package is a bus with two 40-track or two 24track tape machines, a Harrison 40 by 40 console, a 3M or Ampex 2-track tape machine and a 2-track

tape format. This is a 14-inch digital

video playback device which can be

converted to a recorder or digital au

dio recorder with the purchase of

Capable of 12 hours of play, he

says, the blank tape for the unit would cost \$5 retail. Digital repro-

duction would allow high speed du-

Pierson says he is negotiating with

several companies to manufacture

the unit, particularly computer com-panies. "The technology involved is

much closer to computer technology

If a deal is struck, the unit will be

on display at CES at the booth of the

computer firm that is now leading

than to video technology," he says

plication of software as well

modular electronic circuit boards.

'Musicians will come in contac with the video technology as an ex-

tension of what they're already used to in audio," adds Tom Kemp, engineering manager. "Here we have what was a recording studio which now has television cameras in it This constant exposure to video technology should become a daily part of the musicians' tools."

In the stationary studio, Paradise has sax Hitachi studio cameras and three Hitachi hand held camerus. The video recording equipment in-cludes six Boych BCN-50 one inch hi-band VTS with Dolby, one Boych BCN-20 one-inch hi-hand portable VTR and five Sony 2860 U-Matic %-VCRs. In addition, there are two RCA 400X VHS VCRs, two Ze nith Beta VCRs and one JVC HR 4000 Porta-Pak VCR

Paradise has a staff of 12 including operations manager Jimmy Mayweather though outside producers are free to bring in others "The basic backup staff is here."
notes Makzoume." but people are
welcome to hring who they want." Artists who have made use of Para dise so far are the Falcons, the Surf Punks and the New Grass Revival Those involved with Paradise

have purposely moved slow. Russell began building the facility three years ago and is now just beginning blic. "It's mainly been devel ing the ongoing concept rather than moving artists in and out," comments Kemp. "The key here is not so much that we have a six or an eight-camera mobile unit. We could build a 10 or a 12-camera unit. The problem comes in finding people who can run all that technology. One of Leon's requirements is have a small but knowledgable

Currently, Paradise hasn't set any strict percentages for the amount of outside work it will allow Russell is on the road so he won't be using it for any of his personal projects in the crank business up for awhile," plies Makzoume. "It's open now

The "ongoing concept" Kemp mentions is the establishment of video music on par with audio mu 'The number one priority should be to start cultivating video as a whole new market," continues Makzoume "Why spend \$25,000 on a beautiful 15-minute promo piece which is given away when there are neonle who would invest in video programming? Why not create vi-able, interesting, compelling programming for music? The 15-m promos can be pulled out of that Commercials can even be made out of it. Depending on the artist, you've got to have more than just the music



mobile recording capability for Paradise Video. Below, the inside of the video bus which features a Mach 1 aditing system, Quantal effects ganerator, and
Grass Valley switcher. Total invastman: some \$3 million.



Video Tokes

Smith-Hemion Productions selected TPC Communications StarTruck, based in Pittsburgh provide production facilities for it speoming special, "Larry Gatlin And The Gattin Brothers Band." The show will be taped at the Fox Theatre in Atlanta and will also feature Johany Cash, Roger Miller and Dottie West, Dwight Hemion will direct with Rita Scott the associate

Professional Video Services, N.Y., recently shot and completed a video on featuring Gary Myrick and the Figures for CBS Records International. The multi-camera shoot, taped at the Ritz Ballroom in New York City, had Richard Namm of Professional Video Services directing

The Seventh annual Itbaca Video Festival takes place in April 1981. The Festival is a program of Ithaca Video Projects, Inc., Ithaca, N Y . an independent nin-profit media production center It's designed to expose the works of video artists. Deadline for tape entries is Feb. 15.

"As We Grow," a 70-minute videodisk of early childhood programming produced by Scholastic, Inc., will be offered on the RCA SelectaVision videodisk system next year It was produced by Scholastic's staff of early childhood experts for a pre-school learning level RCA and Scholastic plan to develop additional videodisk programs for preschoolers and other age-specific audiences for the video marketplace

Magnetic Video's "Video Play-

tean Film Theatre classic performances including: "The Man In The Glass Booth," "The Iceman Cometh," "Rhinoceros," "A Delicate Balance," "Luther," "Butley," "Lost In The Stars," "In Celebra tion," "The Maids," "The Home coming," "Galileo," "Three Sisters," 'Philadelphia, Here I Come, Jacques Brel Is Alive And Well and Living In Paris." The cost of the Video Playhouse Series will range from \$80-\$100 per cassette There will also be a special "Children's Edition" of the Video Playhouse featuring such titles as "The Em-peror's New Clothes" and "Cinde-

The Radio Picture Show Partner ship, producers of 60-minute nationally syndicated rock 'n' roll oriented television shows, has relocated to production offices at the Sunset Gower Studios in Los Angeles. Denise Cox, a former Drake-Chenault Enappointed a production

Home Videotape Units Continue Sales Surge

WASHINGTON-Home video-tape recorders continue their 1980 sales suree.

Home videotape recorder sales to retailers in October rose to 96,895 units compared to 61.389 units sold in the same month last year, a 57.8% ncreuse, according to the Marketing Services Dept of the Electronic In-dustries Assn.'s Consumer Electronics Group

Year-to-date home videotape recorder sales for the first 10 months rose to 584,162 units, an increase of 64.1% over 356,032 units sold through the first 43 weeks of 1979. The October increase was 57.8%

Disk-Pak, Cassette-Pak Out In Time For Yule

NEW YORK-Videobook Co. of Hollywood will distribute its Disk Pak and Cassette-Pak multi-media video programs, to music and bookstores in time for Christmas says mpany president Jerry Pierson The 76 utles cover a wide variety of entertainment, educational and informational programs.

Disk-Pak and Cassette-Pak offer

up to four hours of video program material, plus a book and a poster Point-of-purchase display material is supplied to the dealer Cassettes are available in VHS and Beia formats, disks in the laser optical for-

Prices are \$49.95 for Cassette-Pak and \$19.95 for Disk-Pak Pierson says more titles will be made available at CES in January.

Pierson also says he is developing ew hardware which, if successful,

Pierson's claims for the new technology include a price competitive Record Clubs Lure Home Video

the pack in the licensing talks. is selling only software. CBS is "freer" than RCA in the choices

According to Heneberry, the main advantage in the mail-order approach with a product such as the will be a scattered audience unreachable through other media Magnayox came under fire from its dealers for including a disk order form in every disk player sold. Re

tailers, meanwhite, complained that they could not get software they had ordered Magnavox reports it has discontinued the solicitation

Heneberry says RCA will not ini ate mail-order activities until there

inued from page 3 are 200,000 player owners. He also says it will not be financially successful until there are even more ma chines sold

At CBS, which will also market Video Enterprises president Cy Leslie states that the club will he "a very important element" in disk market He acknowledges that because it

open to it for distribution. CBS has announced an internal reorgan-ization which brings the record club operation under the CBS Records Group in order to integrate record videocassette and disk marketing While Leslie is noncommittal bout CBS' record club plans, he

leaves the clear impression that CBS will be ready to roll as soon as its

disks leave the pressing plant, now slated for June 1981 He emphasizes however, that disks will be distribhouse" offerings are now available. The first edition consists of 14 Amer-

Disco Business Weeknight Promotions Draw Crowds On L

ticle of a two-part series on the prolif-eration and diversification of discos

NEW YORK-Country and west ern nights, live big band sounds rock and new wave concerts and even burlesque shows featuring male and female strippers are among the many programming aids being employed by Long Island o operators to fill their rooms on slow midweek nights

that no club, regardless of how por ular or chie it may be, can remain v able by depending entirely on week-

The expansion into aggressive and innovative programming is re-sulting not only in increased attendance, but in many instances, is attracting a whole new type of client to

For instance in Levittown the Decameron docu began programMonday and Friday nights, just about the same time that WRVR-FM, NY, switched its format from

The result for Decameron ac cording to owner Natale Petrone has been a boost in attendance of about an estimated 600 patruns on each night. Each of these is required

to pay a \$4 admission Says Petrone, "We are convinced country and western nights are go-

people to find a new place to hea the music They often go to small hars for that. Now, however,

have a nice setting in which to listen to their favorite music and they are already urging me to add on additional country nights."

Augmenting the country disks of club deepay Joey O'Brien is the Country Jam Band, a local group which plays a repertoire of country bluegrass and western swing

Also, borrowing an idea from the movie. "Urban Cowboy." Petrone has added a mechanical bull to his elub's special effects. He also offers for sale an "I Rode The Bull" T shirt. The innovation is very popular with Petrone's newly cultivated

Not surprisingly, other clubs in the area, including Escapes, in Mer-rick, and Fokos in West Hempstead have also added a mechanical bull to their special effects in hopes of attracting a larger country music clien-

At Escapes, Sunday evenings are set aside for country music program-ming. Club owner Mike Paolano had used the huilding as a health spa for 12 years, before modifying it is

a 12,000 square foot disco in 1977 The spa facilities still exist and Escapes patrons are free to use it on any of the nights the disco is in ope ation. According to Paolano, pool area of the spa was packed on summer nights, and many of the while sophisticated Electro-Voice speakers carried the sounds of the deciay's records to the nool area. The lower level of the facility, a

4,000 square foot area which includes a sauna and lockers, provides dancers and loungers with a dance floor a har a seven-foot television screen, plush seating and another fully equipped deeps booth run independently of the one on the upper At present, manager Ira Berk is in-

which will enable the upstairs deejay to work the lower level's lighting via remote control. Paolano also takes credit for one

of the spicier trends in Long Island the popular "Boylesque" show featuring male dancers. Most Long Island communities

wary of the risque elements of what they describe as New York City disco chic. But Paolano empha sizes that at his club, the entertain ment fare is kept "clean, above board and very professional

Boylesque shows rose to popu-larity on Long Island about a year ago. At Escapes, where this form of entertainment is offered on Wednesdays and Thursdays, the club's average attendance on those days is between 300 and 350 persons. The spawned a 10-week Boylesque dance contest that is held on Saturdays. Paolano states that patrons at these events are largely women who want to he hachelorettes and party just as men du " According to Paolano, these newly liberated women range from 18-year-olds to

Male patrons Paolano explainwatch hig screen to on the cluh's lower level until the Boylesque shows are over and the regular disco fare begins

The Chaz disco in Hunting and Uncle Sam's in Levittown were also among the first clubs to cultivate a Boylesque program How-ever, they downplayed the format hen eitizen coniplainis resulted in

the closing of a nearby club. Uncle Sam's has since revived a modified form of the program designed to at-tract patrons but still side-step community negativism.

Uncle Sam's also reveals that a Wednesday new wave night has turned midweek business around from what operators describe as "dead" night to a steady, 400-plus

patrons For the new wave crowd upclub manager Carmine Martuscell defends as being "very mellow" Uncle Sam changes its name to Son The decor is also changed to sombre black for the evening, and the new wave devotees are allowed through the back entrance for a \$3 cover

Music for the evening is a blend of

live and recorded programming.

Martuscello looks to the day when he can set up "a prestige new wave cluh" such as those found in New York City In the meantime he books mexpensive local groups "that have their own following.

"Once in a while we'll spring about \$7,500 for a well-known new wave group like the B-52s or the Pre-tenders," he says, "In those cases, we look to the promotional benefits of In addition to the physical

changes for its new wave programming. Spit is run as a completely separate operation from Unde Sam's. The new wave shows are advertised on rock rather than no disco-oriented radio stations and print advertising is run in such rock-Times and the Village Voice

The red-on-black Spit logo is available on different sized buttons and the new wave theme is applied creatively to club invitations

Also gathering momentum Long Island discos is a rejuvenated big band movement. In keeping with this. Natale Petrone of the De cameron has shifted his Thursday night "swing scene" to Saturday nights "in order to provide older pa-trons with a more desirable weekend

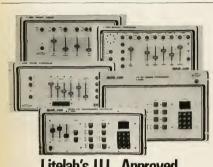
present. Decameron featu Bill Hitchborn's 18-piece big band association, with Gail Stevens. Danny Spollone and Mike Diban as the featured surgers.

Some club owners shy away from pursuing the big hand trend because of what they call the prohibitive cost promotion is the true stumbling

For instance, Les Jardin's in West Bahylon made three unsuccessful attempts to establish a big band pol-Gene Grosso, the room's new manager, charges that money for the project was channeled into the wrong places. He states that the club's old management placed ma-imal amounts of money into local. small-time advertising and brought in unknown bands with no name With tickets priced at \$15 per per-

son, the last show drew only 25 pay-ing potrons and resulted in a loss for the club of more than \$2,000 Grosso helieves that a club that is

serious about programming the beg band sound "should hit hig on the first shot. Hire Harry James and expect to pay between \$1,500 and \$2,000," he advises. He also suggests solid media advert budget of about \$5,000 should be so aside to promote the event. Then, he adds. "the next time around, the club owner can ride some of the mo (Consumed on page 51)



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Pending Litigation Delays Sale Of Studio 54

NEW YORK Although prostive operators are literally standing in line for an opportunity to resur rect the now defunct Studio 54 disco here, the operations of the landmark entanglements that it could be some time before the nation's social elite

can once more hoogie at their favor-The chief stumbting block to any rejuvenation plans is the controverstal club's liquor license, which the had moved to revoke, following the imprisonment last year of owners Steve Rubell and Ian Schrager on tax evasion convictions. However, brough their attorneys, the duo have been contesting the move from their prison cells. According to Lawrence Gedda. chief executive officer of the liquor authority, no new liquor licenses to operate the club will be issued until all pending litigation is resolved This places in a holding pattern the rejuvenation efforts of people restaurateur/hotelier, who reportedly has a \$5 million option on the club and the building in which it is tractions specially choreographed by Geoffrey Holder. Fleischman, who is confident that the way will eventually be cleared for him to get a liquor license for the controversal room, teels that his ideas represent the viable direction

for the discos of the future

He states, "Video is coming of age, und we hope to be able to take the Studio 54 concept to party loves."

around the world via the video me

Already on tape is a concert by (Continued on page 50)

coemar is number one lighting

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The Authority's primary argu-ment, based on Schrager and Rubell's tax evasion conviction, is that the pair are unfit to hold a figuor li-The Authority is also seeking to The Authority is also seeking to strengthen its case against Schrager and Rubell by attempting to tack on charges of patron maltreatment by the club's staff, as well as the charges

many areas of contention

Gedda acknowledges that Fleischman (among other people)

has an application pending with the Authority, but re-emphasizes that no action on the petition can be taken until the Schrager/Rubell litigations are out of the way.

Gedda says the Liquor Authority's revocation petitions, which must be tried in the courts, involve

of alleged drug transactions of ducted at the club during its oper-

On this last issue, the agency has petitioned a federal judge for access to the information on the drug charges This application is still

One of the fears that the agency has with regard to issuing a figuor f cense to a new operator before the charges against Rubell and Schrager are settled, is that if the defendants lose the case, they may still be able to keep a hand in the cluh's operations through the new managers

Gedda explains that this is pos-sible even if the club is sold, with conditions of the sale allowing Schrager and Rubell to hold notes on the property. "If the new owners renege on their financial commitment, then the building could revert back to Rubell and Schrager, and we would, in effect, be right back where we started," states Gedda

Gedda discloses that prospective that they do not necessarily want to retam it as a disco. However, Gedda sentimental. "We would tike to see the room continue as a discotheque," he states, "It has become a city landmark It is popular with visors from around the world, and what's more, it brines much-needed revenue into the city

If the hurdles are vaulted, and Fleischman gains control of the for its rejuvenation. The young en-

coemar ing. s. marcucci srl via bonfiglio 2, 46042 castel goffredo (mn) italy

coemar

Disco Business Owners Fight To Keep Disco's Liquor License

• Continued from page 40 James Brown, given at the old Studio 54 prior to its demise Fleischman states that the program will be mixed down into a one-hour concert

Flexeliman, who is also actively involved with New Line Cinema, a movie production company based here, is especially interested in es tablishing a dialog with Japanese and German videotape companies

Meanwhile, Fleischman is also considering other leading entertain ers for his proposed video concert programs if his quest to revive Studio 54 becomes a reality Ray Charles and Roberta Flack are re portedly among those being consid-

In seeking syndication for his pro-Fleischman hopes to negotiate FM radio simulcasts with television stations agreeing to earry the concerts.

If the Studio 54 deal becomes a reality. Fleischman will be assisted

in the realization of his proposed video programming by the existence of a 24-track recording studio Soundworks, housed in the hase-Acquisition of the studio, along art of the \$5 million puckage that

Fleischman reportedly negotiated with Studio 54's owners Soundworks, with connections to its recording facilities available within Studio 54, will be used extensively in the recording of concerts.

There is only one line of high quality disco light and sound equipment.

> The name is Meteor.



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ATLANTA

This Reel

1 IF YOU COULD BEAD MY MPRP—bells Wells - Arrics 2 WHEN STREAMS OF STEEL-Dead-Warner of Print

- 3 PREMAIL IDAMS -PRETY BUT OF BOUMDS-The S
- 4 IFS & with Range Emergency (LP/12 met)
- CELEBRATION Roof & The Gang-Delide (19-12 arch & CAN'T FART THE FEELING-Crustons Hunt Prom
- 7 IT'S NOT WHAT YOU GOT-Come total Select?
- 9 HOW LONG-TIGHT PARE-Logs Inc. Greatures LEP. LOVELY ONE-The Incisons-Enc (LP)
- 10 BHE WANDERFH. Donne Semmer-Getten (12 inch) LF | SECURITY-Watson Beasley-Warner (LP-12 sects E2 8000E TO THE BOP-Marker-5 M I (LP)
- IN 1 MEER STORY | COUNTY | Lawson Marrier, Metrops of P. 14 ANOTHER ONE BITES THE DUST-Quest-Electro (LP)

ES ACTION SHIRSFACTION-CET BOWN, CET DOWN-Metally Stream's Foy B. Records Busines (2)

BALT./WASHINGTON F SELL MY SOUL !! NEED YOU FEVER-Selveste

- 2 1 REED YOUR LOWN' CHAMS-Teens Hann-Motous HOW LONG/TIGHT PARTY LAND BY Combiners II P.
- 4 IF YOUR COOLD BEAD MY MIND-Your Birts-Angle PORTING - Proches & Herb - Polyfor (I.P/12 min.)
- ALL MY LOVE-1 8 X Prelade (17 milk) \$8007 YOUR SEST \$800 - Confe Chifcre - 850 (CP)
- IT'S R WAR MAIN-Kann-Emergency (17/12 inch)
 CART FARE THE FEELING-Carations Numb-Prom II MIGHT CRUSER-GROOVTHINGS-December Warren
- FEEL GOOD, PARTY TIME-19 Took-Street Streets
- L3 CAPRICORN—Caprison—Emergency +12 michi 14 RUST HOLDINY CON-1 mic Walth—Disable 112 michi
- ES LOWELT ORE-CAR YOU FEEL OF WEARTHREAN MOREL-THE DECISIONS- Epic (L.F.)

BOSTON ° 2hin Meek | \$1000 1000 HCST \$1001-6 indis Clinical -IRSO (LP)

- 2 LOVELY ONE-EVERYBODY The secures Epic CLPS 3 I REED TOUR LOWIN/CHANG-Terra Mane-Maries
- 4 IF YOU COULD MEAD MY MIND-YOU Wills-April
- 5 CAN'T FAME THE FEELING-Greatene Hard Prices
- ALL MY LOVE LRX Profess (12 molt) THE WHIRESEN-Doors Sommer-Gallen (LP/12-sect)
- CELEBRATION Local & The Gang Detter (FF)
- IFS & WAR-MARK Kenn Emergency (LP-12 secto
- MOSP IT CATES OF STEEL-Dave-Harner (17-12
- DE SEA THREE-Named Michael Malder, Abanto
- 14 REMOTE CONTROL-The Regelegt-Believe in a
- 15 DYEAYBOOK GET BOWN-Weaton's Electric Band Fethand 117 mets

CHICAGO

- The West 1 REED YOUR LEVEL CHERG-Terms Many Holsen
- 2 CAN'T SAME THE PERSONS—Coupled that Print 3 SHOOT YOUR BEST SHOP-Lines Comma (RSO (IP
- 4 TVERYBOOK GET BOWN -- Mounts & Electric Burg.
- 5 THE MANGEMEN BREAKBOWN-COLD LOVE-Donna School Gallers (1.1)
- S ACTION SATISFACTION-GET DOWN GET BOWN
- 7 LOVELT ONE-WHILE BYCH'S BOW-HEATTHREAD 9 I MEED YOU SELL ME SOUL FEWER-Spring
- 9 PRIVATE IDANO, PARTY OUT OF BRUNDS-11- III
- 19 ALL MY LOVE-L FX-Probate (17 tech)
 II LOVE SERVICOR-Lotento Perforan-Satural (1P.CT)
- 12 CELEBRATION-Root & Phy Gang Driving (LP 17 such)
- WHAT CHR DOW'-Separad ALM (LP) IT'S NOT WHAT YOU GOT Come Lucas Sake (LP)
- 15 MASTER BLASTER-Street Monter-Molono 11 P. 15 TURNING MPANESE—The Tapers - United Adupts (17)

DALLAS/HOUSTON

- This third 1 BOODE TO THE BOP-Montus-5 lt 1 (LP) LOVELY DRE-WALK RIGHT HOW HEARTDREAM
- & If YOU COULD MEAD MY MANS-york Nills-Arrow
- 5 SEA RISCUIT IN THE FIFTH-Behada Mest-Fanorpris 6 IT'S NOT WHAT THIS DOT-Came Lucan-Salar (12
- 7 CAN'T PARE THE PEELING-Gorphism Huml-Prism
- 8 HOW LONG, TIGHT PAIR Logs Inc Catalriance (17) 9 HOMP IT/GATES OF STEEL David Varior (LP/12)
- IN IT'S A MAIN-RANG-Fanne-(Immersity (LF-12 sect.

 ACTION SATISFACTION SET DOWN, SET DOWN.

 Microy Staget Bay N. Bruzeld-Rashia (12
- F2 THE WANDERER-COLD LOVE-INCHTLIFE-Donna
- 73 UNGERMATER-Harry Yourson Streeter SEP/17 such:
- F& UPTOWN-PRINCE/BRITY MIND-Prince-Warner (LP) IS I NEED FOUN LIDERY CHARS-Toons More Motous

DETROIT THE MARK I IF YOU COULD READ MY WIRE-YOU THIS - Arms

- 2 SHOOT FOUR BEST SHOT-Linds Chilled -850 (LP) 4 CAR'T FAKE THE FEELING-Goration Hant-Prom
- 5 CHERCHEZ PAS-8006/E TALK-Madren Rane-Chant FURTHE-Peaches & Heeb-Polyder (LP-12 sech.
- HOW LONG/TIGHT PARK-Lipps Inc Carellance (LP/ 9 1 MEED YOUR LOVING/CHANS-Tares Many-Mylour
- 9 THE MANDERS COLD LOST IN CANTURE Donne
- 10 LET'S GET PUREY TORIGHT Evelyo Champagne Ame RLA (12 mile)
- YEAR PLACE OF MINE Deserts Record (17 ecc) 17 811 WY LOWE at 8.1 - Probate (17 soch)
- 13 SELL MY SOUL/VEVEN/A MEED 104-Sylvester Fantacy (LP 12 inch) 14 IT'S R MANAGEM - Nano - Emergency (LP-12 inch

LOS ANGELES

- This Week

 1 of YOU COULD MEAD NOT MIND—Viole Milts Annie
- 2 HOW LONG/TIGHT PAIR-Logs Inc -Catablance (LP) 3 SEASSCUT IN THE HITH-Brinds West-Parentes
- 4 SPECE REVAREER-Playback Analis (17 mile) 5 SHOOT NOVE BEST SHOT-Linds (Miles-KSO (LF) 5 CAN'T FAME THE PEELING - Gerations Hunt - Proper
- 7 LOWELY ONE-CAN YOU FEEL IT-THE Tackness Epo
- B CHERCHEZ PAS-BOOGIE TALK-Madiren Kora-Chalat
- 8 IT'S NOT WHEN 100 GOT-Carry Local-Select 12
- MPTOWN-MESS, SORTY MANS-Proper Thomas (19-1)
- F4 DEETBOOT GET BOWS-Meason's Electric Stand PS ACTION SATISFACTION. GET DOWN, GET DOWN... Metal, Stevart-Rev B Receipt Brasile (12
- MIAMI

This West 1 LOWELY SME-CAN FOR FEEL IT-100 lacksons-Epo

- 2 | NECO FORM CONTY-CHRIST-Tares Marie William 3 SHORT YOUR REST \$407-Lody (18-6-950)(P)
- 4 PRINKITE SDANG-PARTY DUT OF BOUMBS-The 0
- 5 IFS 8 NAC MANAGEM April Emergency (LP/12 such 6 CHERCHEZ PAS-BOSCIE TALK-Madrees Rote-Chales
- 7 LET'S GET FORKET TOWIGHT-Everyo Champages Roy (RCA cl.) ands) MASTER BLASTER-Slove Window Mid-tun CEP-
- 10 IT'S ROT HOME YOU GOS-Cares (acco-Solar 112
- 11 THE REAL THROUGH REVENUE Michael Market Street
- BOOCK TO THE BOP-Mart at -5 M 1 (17) 14 GET DOWN DET DOWN-ACTION SATISFACTION-

NEW ORLEANS

- This Week 1 SHOOT MOON BEST SHOT-Linear Chronic-RSO (LP) 2 IF 100 COOLS READ MY MANS-York Note-April
- 3 HOW LONG/THOSE PARRICLESS INC. Catablanca (LP. 4 ACTION SATISFACTION-GET DOWN, GET DOWN-
- IT'S & WAR-WUR-Kann-Emergency (LP/17 and)
- DO ME BIGHT-Dynasiy-Salas (LP/17 ands) TABLE OFF-Markey-Colons (I.P. Smooth
- 9 CART FARE DIE FEELING-Geralden Hunt -Preus 8000E 10 THE 88P-Matter-5 M 1 (LF)
- THE WARDERER LOOKING UP INCANDOWN Don Summer Beden 11 Pt 12 1951 IE DIERCHIZ PAS-BOOGIE IALR-Walter Agen-Chairt ALL MY LOVE-L A 8 -Presude (12 mols)
- 100 GOOR TO BE BARCING-Propie's Choice 14 SPTOWN-HEAD-PARTY UP-Tranca-Statemen (LP/12
- IS DEPRESON OF SOME-Wassen's Electric Send-

NEW YORK This Neet 1 CART FARE THE FEELING-Combine Novil-Price

- ALL MY LOVE-L A.F. Prefuer 112 mole I MEED YOUR LOWN / DIRING - Teens Many - Motour 4 I NEED YOU'SELL MY SOUL/FENER-Spiester
- 5 HOW LONG/TIGHT PARK-LINES INC -Casalilance ILP. 5 IF TOO COULD BEAD MT MINE - Victo Holy - Aresto
- LOVELY ONE CAR YOU FEEL IT/WALK RIGHT NOW.
- PRIMATE IDANG-PARTY DUT OF BOUNDS-BIVE WE BACK MY MARIORETY BACK ROAD-114 S SS NOT LEASURE - Passengers - Unwave (LP) Import
- THE MAKDERER LOOKING UP-Dones Somme MASTER BLASTER-Steve Hondox-Milton (LP) IT'S R MMR-Kano-Errorgoncy (LP/12 seab)

ES COULD I BE DREAMING-The Pander Siclars-Fieldra PHILADELPHIA

- SHOOT YOUR BEST SHOT-Lines Control-RSO II P 4 F YOU FEEL THE FUNE-Labour Authory - Polyston
- 5 I REED TOWN LOWIN' CHANG-Teams Mane-Motors 6 MORE BOUNCE TO THE DONCE—The Zapp Band Harner (EP/32 inch)
- B HOW LONG/THOM PARK Logs Inc Casablance ISP
- B. THE BEAL DANK-Marada Michael Water-Atlanto
- IN CAN'T PARE THE PEELING-Greature Paper Prison
- 18 DOVELE DUTCH BUS-Franker Series WWOT (12 12 FEMBLE CONTROL-Tra Fredings-Science in a
- 13 | PEED YOU/SELL MY SMUL/FEWER-Sylvenin 14 UPTOWN DIETY MIRE-WELD-Prince Harner (LP-12
- 15 THE WANGERER-Donna Summer-Gallen (LP/12 rect)

PHOENIX This Week | SHOOT YOUR BEST SHOT=(mis Christ-PS) ((P-2 HOW LONG/THENT PRIN-LOSS INC - Catabilines (EP

- 4 ITS 8 WWW/ADMINISTRATIO-Emergency (LP/12 recht)
- R PERSON DANG-PARTY OUT OF BOURDS-The S.
- 800GE TO THE BOY-Market-5 M1 (LP)
- 9 IF YOU COLED READ MY MIND-York Tells-from 10 SEABISCUIT IN THE FIFTH-Selecte Ment-Panaram
- II DENVIOOR GET DOWN-Mourou's Liectus Band-
- F3 MASTER BLASTER-Status Mondon Molouro (LP-12 E4 UPTOWN HEAD PARTY UP/DISTY MIND-PRINCE IS IF THE PURE-TETRAL SECTION - Palester

PITTSBURGH

- This Week | SHOOT YOUR BEST SHOF-Linds CHRIST-RSD 1LP) 2 PRINTE IDANO-PARTY BUT OF BOURDS-Inc B. 3 I REED TOUR LEWIS COMMS-Toons Marie-Michael
- 4 LET'S GET FORCY TORIGHT-Evelys Champages mag-SCA (LP/12 arch)
- 5 HOW LONG/THENT PANE-1 tops for Consistence (LP)
- A ACTION SATISFACTION GET DOWN GET DOWN 2 MASTER BLASTER-Steve Worder-Moloon (LP)
- 9 I MEED TOU. SELL MY SOUR. FEVER-Parkey-ILP.
- 9 THE BEAL THANS-Haroda Michael Radon-Atlantic 10 IF YOU FEEL THE FLORE-Labour Section - Polytin
- 11 BOOGH TO THE BOP-Market -S.M.I. (LP) 12 ENERTHOOT GET DOWN-Mouron's Electric Book-ranguard 172 meth
- 13 CTITEMPION-FACE & The Gorg-Delite (LF 12 mor 15 ALL MY LOWE-LAX -Prelede 112 mch)

SAN FRANCISCO

- This World | SWOOT NOVE BEST SHOT-LINES (Differe-RSO (LP) 2 LOWELT ORE WILLS BOOK NOW-The locksons-Epo 3 IF 10U COULD READ MY MIRE-York Wits-from
- 4 UNDERSTEE-Harry Thurston-Closuser (LP/12 acts
- 5 HOW LONG/TIGHT PARK-LINES INC Casablance (LP. A SEASISCUST OF THE FIFTH-Boards West-Paneram
- 7 IT'S 4 WAS AND ALLOW-Rass-Emergency (LP-12-soci) 8 BOOGLE TO THE BOF-WARREST-S MI (LP)
- TO CAN'T FARE THE PERLING-Coractor Hunt-Print 11 PRIMETE IDANG-GIVE ME BACK MY MAR PARTY BUT OF BOURDS-The 9-52 t-Marten (17 , onto
- IZ ALL MY LOWE-LAX Prolute (12-och) 13 MANOO MAR-Roy- Griffsh-Vanguard (12-ext)
- N THE HANDERER HIGHTLIFE-Dame Summer-Color (5 MASTER BLASTER-Stove Wonder-Motoum (LF-12
- SEATTLE/PORTLAND to Area
 (SHORT TOUR BEST SHOTH-Under Chitero-ASS (LF)
 2 IF TOU COULD READ MY WHRD-Yold Milk-Area
- 3 PRINTE IDAHO PARTY OUT OF BOURDS-THE B 4 LOVELY ONE WALK RIGHT MOW- The lacenses-East
- 5 THE MANDERER-COLD LOVE BREAKBOWN LEGICIES 6 DIERDIEZ PAS-BOOGE TRUK-Madeen Aure-Distri
- 7 CYCHYSOOT GCT DOWN-Macton's Ductric Band-
- 9 IT'S R WAR AND A-Karp-Emergency (LP 12 moles 9 SEMISCOT IN THE PATH-Delenda Real-Patential FE NOW LONG-TIGHT PARK-LINES INC -CASSIVENCE (LP.
- 15 THE REAL THANS-harner Michael Wedon-Atlanta 12 IT'S NOT WORT YOU GOT-Come Lucas-Sales (12
- 13 CART FIRE THE PEDUNG-Corollor Hart-Prom 14 SELL MY SOUL PEWER I MEED YOU - Spherolet 15 CELEBRATION - Novi & The Gang-Delite (LP 12 mole)

MONTREAL

This Week

[ANOTHER ONE BITES THE BUSY-Queen-HEA (LF) 2 DIERONEZ PAS-Madron Rare-Dinners (LP-17

3 CART FARE THE PERLING NG MAX-Gorphine Hall

- 4 LOVE SERSATION Lates File Methoday BCA (LP) 5 ITS & MARLIN BEAST-Rate-Universe (IP/E2 mile)
- 6 LOWELT ONE-CAN YOU FEEL IN-INCLINES CHE (JP) 7 UNICEMBEE Harry Thomas - Derways (LP/)2 ectl
- 9 HOT LEATHER Passengers Cleaning (19712 sek) 8 PM COMING OUT-UPSIDE DOWN-Date from-
- 10 NOT FORNOUT-Mache (Newspey (Remox) (12 mich) () THE MANDERER-Doors Summer-WEA (LP) LZ ARYTHME ON PLACE-Apple - Wodulation (12-mch)
- 14 PRIFTS DUT OF BOURDS: PRIVATE SDANG-THE B.
- 19 THE LAST IS 8 TRAMP-The Zebras-Browner (12

ing the lengthy instrumental section of Castenets, whistles and bells, as well as a lash string section, contribute at different mosts as the record to make it one of the more escrime releases available famele vocals se as a pleasant introduction and wind-up to the ong in a period of moderate midtempo r&b material Harkow's music is a breath of fresh up

To The Boys In The Band " originally ap peared in La Flavour's hirst afturn "Mandolay on Sweet City Records This selection has been remand in a hotter tempo with the result being driving tracks with a catchy and slightly Labo flavor. The pounding beat is unrelenting with a momentum. The tune runs for 6 24 minutes The producers are Carl Maduri and Mark Avisec

Enchantement's latest 12-inch 33 is r p m is a two sided pleaser "Settin It out" is a smoot 186 June with slightly rockish guitar rifts and reing brass. The sound is solid and midtempt in best with harmonies by the group that are en at the right moment to further enhance the record's intensity "Aire You Ready Fox Love" is flipside and is geared to a more dance/rock audience with its last paced treatment. This 12-inch is produced by Don Davis and is from the group's RCA album "Solt Lights, Sweet Music."

Rinder & Lewis have been successful in the past with their strong Eurodisco and progress sounds. Their current attempt at rock/new wave is not on par with their earlier efforts. The select tions are somewhat whiting as in "Look If Over" and "WANG," "Put Yourself in Alpha" and Cataclysm" (the olbum title) is a cross be tween Telex and Gary Numan with over-synthic sized selections that are inconsistent and an This AVI release should have had a ampler approach to its production

The versability of Rhetta Hughes' musical style is evident on her Sutra LP, "Starpiece." Ranging from soutful ballads to commercial pop is she conveys a moving sensitivity in her work. Backed by bright orchestration and ar rangements by producer Kenny Learnan. "Bod acrous Woman Ched" is the most formidable se lection for club play. A fast and robust track with the artist's sparking vecals enhance this selec tion for deeply acceptance

Prelode has always been a label that decays look to with regard to potent dance floor mate nal One of its recent releases is an album by Rod billed "Shake It Up (Do The Boog a-loo) By of the label's previous efforts. Another group on Prelade is Unlimited Touch and its first 1.2 nch 33% rp m "I Hear Music In The Street comes across with enthusuesin and energy. The vocals contain a fullbodied sassiness with r&b arrangements and orchestrations that are polshed and bolstered with catche meladic stout

XTC's album "Black Sea" on Virgin Records (distributed by #SO) is billed with an overall rock sound that won! disappoint the group's Inlineers. Such standout cuts as "Towers of London," 'Sal Rock," and "Living Through An other Coba" stand out for club play This four some has an appealing vocal style that is not too aucous. The armin moustes a fight, crisp sound that could be also pleasing to devotees of disco

Danny Tomasulo deeply at the Late Show in rfelk. Ya , includes as his het picks the tollow ing "Space Invaders," Playback (Anola), "Can You Feel II, " Jacksons (Epic), "All My Love," AX , (Prelude). and "Stretchin" Out," Coyle Adams, (remix) (Prelude)

Cart Bass, deepay at Pegasus in Pittsburgh orts the toffowing doing well at his club like & Tina Turner "Shame, Shame, Shame," Glen Adams Alfan, "Just A Groove," Steyre Wonder, Master Blaster," Carrie Locas, "It's Not What You Got. It's How You Use II," and "Prince

Promotions End Midweek Blues For Island Clubs

• Continued from page 48 mentum from the earlier show Other popular Long Island clubs are moving the focal point of atten tion away from the dance floor As one deejay observes, "discos are moving lowards a 'meeting place' concept.

Tique in Levittown, has tucked his dance area and the deejay's booth into one corner of the room. "We go for the drinking crowd," he explains The dub, with its free admission policy, is popular with the area's "avant-garde crowd."

Copperfield's is another club where dancing is being de-empha-sized and the focus switched to drinking and quiet conversation. On Saturday nights, the room attracts a college clientele of hetween 700 and 800. The admission charge is \$3 per According to Dave Janowitz, dee

jay at Copperfield's, the vintage Pointer are popular with patrons. For those who dream of the glory

days of disco, a neo-disco moveme may also be emerging on Long Is-land. Both Reverse of Great Neck and Harper's of West Hempstead recall disco's classic glitter of the late 1970s. Both claim to be offering Long Island residents a "Manhattan" style disco environment.

The management of Reverse striving to altract the black, gay and celebrity element, while Harper's hopes to syphon off some of the glamor of the Belmont Race Track

under construction on Long Island. Among them are Club Nova in Northport, scheduled for an opening this month, and Metro nooting for a December opening

Billboard .

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Disco Top 100

Survey For Week Ending 11/22/80

| | | | | | | the publisher |
|------------|-----------------------|--|--------------|---------------|---------------|---|
| ant bod | Breaks on Diard | T(TLE(S), Artist, Label | firs Resi | Last Riped | State Cart | TITLE(S), Artist, Label |
| t | | SHOOT TOUR BEST SHOT/IT DOR'T HURT NO MORE - Lenda Carterd - \$50 (LP) RS 1 308/ | st | 47 | 7 | FEEL 6000, PARTY TIME -1 R Fork - Brass / Brass / Brass / |
| 2 | 13 | IF YOU COULD READ MY MIRD—Y-ole Wills—Areals (12 mch) DF 02263 | 52 | 54 | 4 | ENDLA GAY-Orchestral Maecesvara in the Dark-Din ((2 sech) lessors |
| , | 7 | LOYELY DNE, CAN YOU FEEL IT MALK BIGHT NOW- The lacksons-Epic (LP) FE 36424 | 合 | 86 | 2 | VOICES IN MY HEAD/WHEN THE WORLD IS RURNING DOWN |
| 3 | 17 | CAN'T FARE THE FEELING—Geraldine Hant—Prism (LP) E2 inch) PLP 1006-PDS 405 | 54 | 56 | 6 | S.D.S.—The S.O.S. Band—Tatio (LP) NJZ 36332 |
| 5 | 13 | PRIVATE IDANO/PARTY ORT OF BOUMDS/GIVE ME BACK MY MAN - 5 52's - Marrey (CP/12 inch*) 65K 34/1. | 55 | 55 | 5 | JUST HOLDING DN - Erzer Walta-Dektra (LP) 66 285 |
| | | | | | | |

PARTY WEES/SHAME, SHAME, SHAME-The & Tina Tuener-Fanlagy ((P) F 9597 I REED YOUR LOWIN / CNAMS-Teens Marie - Gordy (LP) 业 87 DOUBLE DUTCH BUS-Frenker Smith-WNOT (12 mch) IT'S A WAR-ANGER—Kano-Emergency (LP/12 inch) EM 7505-EMS 6512 由 88 TOUCH ME NOW-Bravo-Launch (12 inch)

ALL MY LOVE - L A.X - Pri (12 mch) PRLD 604 曲 89 YOUR PLACE OR MINE-Quinella-Becket [12 mch] THE MANDERER/WHO DO YOU THINK YOU'RE FOOLING LOGING UP/COLD LOVE—Donne Summer—Schlen (LP THROW DOWN THE GROOVE-Schaboo-Phase II Records (LP) /W 36867 61 10 THE ONE TONIGHT/DREAMS & DESIRES—Fever-forday I MEED 10U/SELL MY SOOL/FEVER-Sylvester-Fant

. 50 COULD YOU BE LOYED—Bob Marky & Inc Waters - Island (IP) ILPS 49547 LET'S GET FURKY TORIGHT-Evelyn "Champagne" King RCA (LP) AFLT 3543 63 53 GNE ME THE BIGHT-George Bennon-Quest/Warner (LP/12-Inch*) HS 3453 CELEBRATION - Kool & the Gang-Delite (LP) DSR 9518 QUE SERA MI MOA-Goson Bres - Mango 64 62

ACTION SATISFACTION/GET DOWN, GET DOWN-Melody Stemart-Roy B Recon (12 mch) BROS 2512 65 65 TAKE OFF-Norto-Craft MASTER BLASTER-Steve Wonder-Tamla THE HILLS OF KATHANOU-Tantra-Philips

CHERCHEZ PRS/BOOGE TALK-Madices Kane-Chalet/ SOURCE & MARY/LOOKING FOR CLUES-Robert Palmer bland (LP) 11PS 3555 69 IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/CAREER WE GOT THE SEAT-The Go Go's-Skill (7 inch) Import

WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE-Drve-Warner (LP/12 inch*) BSK 3435 JUST LET ME BANCE-Scandal-SAM (12-nch) S-12333 52 EVERTBODY GET DOWN - Mouran's Electric Band-Yangward (12 upch) SPV 36 NEAL LOVE—The Doobie Brothers - Warner (LP) MS 3452 71 74

BOOGLE TO THE BOP - Martin - SMI (LP) SM JSO) EVERYBOOY GET DIF-Daybreak-Projude PUNTIME-Peaches & Herb-Polydor (LP) PD 1 6298 YOUR EYES/IN THE FOREST/DANCE ALL RIGHT—Baby D — Baby D Records (LP) 8D 1600 51 FASHION ASHES TO ASHES—Dand Bowe-PCA (LP) AQL1 3647 73 73 FACTH - Mancored Ross - Charisma / PRE (7 inch) Imperi

CROSS EYED AND PAINLESS/BORN BROCK PUNCHES/ ORCE IN A LIFETIME—The Talking Heads—See (LP) Sex 60)5 THE GLOW OF LOVE-Change - Marner/BFC (LP/12 inch) (LP) RFC 3438 77 START-The lam - Polydor (7 anch) Import 79

SLEEPWALK - Ultravox - Chrysalis (LP) CHR 1296 15 IT IR-latery '80' Herne-Suttitude Sound (12 mch) SSD 4218 THE REAL THING-Harada Michael Walden-Atlantic (LP) SEARCSCUST IN THE FIFTH-Belonda West-Paporama (12 mch) 10 12055 REEP IT HOT-Cames-Checolate City (LP) CCLP 2016

THERE'S NEVER BEEN (No One Like Yes)-80bby Youngblood-West End (12-orbh) WES 22130 ANOTHER ONE BITES THE DUST-Queen-Elektra 91 HOT LEATHER - Passengers - Unwine (LP) Import 41 1000 DANCING WITH MYSELF-Generation 8-Chrysalis MORE BORRCE TO THE DURCE-Zapp-Warne 41.000 WATCHING YOU/FEEL MY LOVE-Stone - Atlantic

DPTOWN/DOTT MIND/READ-Prince - Harner (LP) 85K mip 1999 FEELS LINE FM M LOVE-Rely Marre-Calibre IF YOU FEEL THE FURN-LaToya Jackson-Polydor (LP) PD 1 6291 100 (888 CHANGE BEQUIEM - Killing John - Changma / EG COOLD I BE DREAMING/NE'S SO SHT/WE GOT THE POWER-The Pointer Sisters-Planet (LP) P.6 61

> 97 20

> > 12

57

67

87

61

85 12

YOUR BRAGGING FEET/ROMANTIC ME-Polyroch-PCA (LP) APL 1 3714 MANDS OFF ... SHE'S MINE MIRROR IN THE BATHROOM /THIST & CREWL-The English Beat-Sur

IS IT ALL OVER MY FACE-Losse James - West End (12 inch) (Revus) WES 22129

FOR YOUR LOYE/DON'T FIGHT THE FEELING-10'S Michamired-Fantass (LP/12'mch*) F 3596 CAR YOU GHESS WHAT GROOVE THIS IS?-Diery-Passe (12 year) POS 1202 EMOTIONAL RESCUE/DANCE/SHE'S SO COLD-The Bolling

WELCOME BACK-pill cubs-Peter Jacques-Goody Music

1 STRIP 70U/FEAR-Easy Going-Importer 12 (MAII 33)

WIDE RECEIVER - Michael Henderson-Ansta

MARTINE & Francis James ARE BESTLESS-Ray

1 601 100-Sple Enz-A&M (LP) 4822

THROUGHOUT YOUR YEARS—Kertis Blow-Mercury (LP) SRM 1 2054

ECAD BEACH PAINT BY # HEART-Martho & the Marter-Veren (LP) 13145

UPSIDE DOWN/TW COMING DUT-Diana Ress-Moteon (LP) M8 936 M1

(I,F) of TUE M)

DON'T STOP TH. YOU GET ENDESH—Derrick Lane &
Trindy-for Gabas (12 inch) 3CMD INGS
LIDYE CHILD—Strange Fainer - Reflection
(12 inch) Call 132

EVERYTHING'S SO GOOD ABOUT YOU-NIETS Moore-Epic

FRAME - BED LIGHT, HOT LUNCH FAM (Fame, Soundtrack)-

Compiled from Top Audience Response Records in the 15 U.S. regional lists

FURRIN' FOR JAMAJCA (N.Y.)—Tem Browne - Arista (LP/ 12 incn*) GPP 5008

EVERYBODY/FUNK N' BOLL/THE FUNK IS ON-history Freik

CRE IT ON 07 (9 You Want To) - Mounte - Epic (12 inch) 48 50918

LOVE SENSATION - Lole sitta Holloway - Salsoul

DO ME SSGHT-Dynasty-Solar (LP/12 inch) R31 | 1526/ YD 12128

BREALWAY - Watson Beauty -Warner (LP/12 arch*) BSN 3445

FREEDOM - Grand Master Flash-Segarbill (12 inch) SH 549

TURRING JAPANESE—The Vapors—United Artists

REMOTE CONTROL—The Reddings - Believe in A Dream Records (7 inch) 259 05600

RIGHT CRUISER/GROOVITATION - Decidate - Warert (LP) INGIA/PURSE/WE LOVE TOO/FLOWERS—Psychodelin Eurs—Colombia (LP) NJC 36791

TOO OVERT TO BE DANCH"-People's Choice-Casablesco (LP) MBLP 7246

MORDO MAN - Boor Griffith - Viriquard (12 Inch! SPV 37

SPACE HIVIDER ~ Playback - Ariota (12 inch) DP 2201

WHAT CHA DOW - Seaward - ASA

LOOK UP-Patrice Rusben - Elektra (LP) 66 302

GROERWATER-Harry Thuman-Une (LP/12-ench) Import

CAPRICORN - Capricorn - Emergency (12-inch) EMDS 6511

*non-commercial 12-inch

Parton Film & LP Promo Tie

cut of "9 To 5" will be serviced by RCA both to retail outlets using in store video and to nationally-syndicated television shows

The display material for retail use centers around a four-color Normai Rockwell-styled photo of Parton dressed in coveralls and carrying nu-"working environment

props. Mini-standups and mobiles of Parton punching a time clock in her secretarial outfit from the film comprise a second store display relying upon one hy une foot and two by

two-foot color posters.

A four-color sleeve also adorns Parton's single, recently shipped to pop, country and A/C radio sta-

While a majority of the promo tional program targets the RCA LP. another facet of the campaign focuses on the film's release itself. An advance screening of "9 To 5," coordinated with WSM. Inc. is set for Dec. 5 at Opryland's Roy Acuff atre, coming one week after a Dallas screening sponsored by 20th for film press

Members of the country and pop elds will preview the film and meet Parton at a post-premiere party host

Accompanying this will be a press conference tentatively scheduled to be held the afternoon of the movie preview at Opryland The film officially opens in more than 700 theatres Dec. 19; RCA has arranged for a prior series of individual local screenings to be set up in a dozen major markets for radio and retail as

Bantam Books is usuing a paper-back version of the "9 Tu 5" screenplay, and it will be used in limited numbers for giveaway promotions

Treing-in with the "working Parton's original material in the al-bum, a new line of "9 To 5" clothes will be showcased in the December issue of Mademoiselle.

Television will also play a role in the markening push, as Parton ap-pears in guest spots on "20/20," "Merv Griffin," "Mike Douglas," "Phil Donahue," "Barbara Man-drell And The Mandrell Sisters" special, and a pair of appearances within the munth on the "Tonight Show," where she will sing "9 To 5."

CHART SPOTS

14 MCA ACTS

artists on the Hot Country Singles

chart this week. MCA Records is

represented by more than half of its

MCA country act. Don Williams, is

also moving up the Hot 100 chart with his crossover single, "I Believe

In You," a former No. 1 chart-top-

Currently moving on the Hot

Country Singles chart are MCA's John Conlee, Brenda Lee, Barbara

Mandrell, Cunway Twitty. Merle

Haggard, Terri Gibbs, Loretta Lynn, Burt Reynolds, the Oak Ridge

Boys, Ed Bruce, Tanya Tucker, John

Wesley Ryles, Micki Fuhrman and

per in country

Bill Andersor

tire roster Additionally, another

NASHVILLE With a total of 14



TALENT SHOWCASE-Top Bit Wendy Holcombe performs duri the CMA's ninth annual Talen Buyer's Seminar. The nine-act owcase was staged at the Hyan Regency Hotel in Nashville

Texas Trek For Tillis

NASHVILLE Taking time out from his schedule of major of and television appearances. Mel Til-lis is embarking on a 12-date tour of Texas nightclubs

The tour, which began in early November, is aimed at showcasing Tillis' newest Elektra LP, "Southe Rain." produced by Jimmy Bowen It's being sponsored by both Elektra and the Whataburger hamburger chain, for which Tillis is now serving as national spokesman Elektra and Whataburger are

hosting in-store appearances by Til-lis, along with radio promotions. Tshirts, posters and various mei dising aids. Tillis is scheduled to do in-stores at a number of Texas read record outlets plus personal appear-ances at selected Whataburger locations throughout the Lone Star state

Dallas with a three-night engage-ment at Market Hall Friday (21)-

27 Roller Rinks Will Go Country

NASHVILLE-Furthering th stance of country music in roller rinks as a possible successor to disco. United Skates Of America has announced a four-day "Country Rock N'Roller Days" promotion in

its 27 national roller skating niks The chain, based in Columbus, Ohio, will be featuring country mu end Thursday through Sunday (2 301, encouraging customers to or dressed in western regulia. The event is being promoted through country with the roller rink firm estimating a

total participation of 125,000 per

sons taking part.
Lynda Emon, publisher of the
LA-based Roller Review music publication and Jeff Milgram, no tional director of programming and entertainment for United Skates Of America, will be programming the music for this special country week

Newcomer Gibbs, recently signed to MCA, is enjoying her first-ever chart record, "Somehody's Knockin'," which is currently flying up the charts at a superstarred 28 Silverthunder Move

NASHVILLE - Silverthunder Production Co., a film production firm for television and motion pic tures, has relocated. Recent produc tions include a bluegrass special Country Luves Bluegrass, om T. Hall, Billie Jo Spears, Jimmy Martin and Mac Wiseman. Headed by Kenneth Dulton, the firm's new address is, 38 Music Square E. Nashville 37203.

national country acts and particibusiness leaders for the seminars tion in peripheral events, Jim Halsey and eathered some of his top Halsey has not his musical talent hrand on the long-running Neewollah Festi-Agency acts for the shows. Held Halloween weekend, the In Nashville ... AT THE TOP OF EVERYBODY'S A MOTEL DESIGNED FOR THE DEMANDS OF THE MUSIC PROFESSIONAL LOCATION -Right on Music Row, beside the Country Music Hall of Farre Studios, publishers, record companies all within walking distance! SOUND TRACK RESTAURANT & LOUN where you can break for dinne with live entertainment and the tinest cursing! CALL FOR RESERVATIONS the stars (615)244-8888 HALLOFFAME MOTOR INN

Halsey Fete: Jim Halsey, left, and Kansas Gov. John Carlin present Maryla

ence, Kan. Halsey also hosts Gov. Cartin and Soviet cultural attache Anatoly

odowicz and her band from Warsaw, Poland, with third place honors in the

nal talent contest at the recent Neewollah Festival in Independ-

Tulsa Talent Impresario's Input Benefits Kansas Fest INDEPENDENCE, Kan.-With Halsey, the Tulsa talent impreevent fostered a Mardi Gras aura a music business seminar, perform sario who has a home in his hirthwith such events as a street carniv ances of top domestic and interplace of Independence as well as

Tulsa, pulled together several music

Halsey Puts Brand On Neewollah

two parades, street entertainers, sporting events and a locally produced musical The "This Business Of Entertain-

ment" nanel was held in the William Inge Theatre at Independence Community College. Panelists-all from Los Angeles-were Art Stolnitz, sen-tor vice president. Warner Bros. Television: Paul Hunter, vice president of programming, ABC-TV Christine Foster, vice president, Co lumbia Pictures Television; Bill Coben, senior pariner in the Sklar, Coben, Stashower, Kelly & Knapp law firm that specializes in entertainment clients, and Dick Howard, sen ior vice president. Jim Halsey Co.

The panelists also served as judges for the International Show of tion, held at Memorial Hall The show featured Los Cundors from Mexico, Brendan Quinn of Ireland. Jolene with Part II from Scotland and Maryla Rodowize of Poland The top award, carrying a \$1,250 ent to Los Condors Second place (\$750) honors were gained by Ounn, while Jolene and Rodowsza tied for third place and received \$500 each. Among those attending Gos John Carlin

The entertainment also included two shows at Memorial Hall Auditorium headlined by Don William The Thrusher Brothers opened the first show, and Los Condors kicked off the second Williams perform-

Attending the three days of events that also included a string of receptions and social events was Halses special guest Anatoly Zyuzhev, cultural alfairs attache of the Soviet embassy in Washington. Besides attending the events. Zyuzhev (Continued on page 53)

'Country Christmas' Airing Dec. 1 zard." The show is being filmed on

Christmas" will be aired Dec 1 in printe-time from 10-11 p.m., marking the third television season for this country-oriented hotiday spe-

This year's seasonal salute will feature Loretta Lynn, the Oak Ridge Boys, Minme Pearl, Debby Box and Tom Woput of "Dukes of Haz

dual locations in Alberia, Canada against a backdrop of snowshoe races, see fishing and midnight torch The stars and their families will

participate in an assortment of coun-try and Chirstmas (asonies, among "Baby, It's Cold Outside, "Our First Christmas," and "Christ-mas Together"



at the Home Box Office taping of the "Neew nce, Kan. Providing backup support are, from left, Suzy Storm, Barbara Wyrick and Mane Clark.

Cable TV Picks **Up On Country**

leman. HBO director of variety protramming "There's a rich tradition # 10f country artists helping each other tubat goes beyond blood ties. All the inserformers discuss this phenomenon whon the special For example, Roger Miller relates how he helped Kris manstofferson with his songwriting

The "Neewollah Festival" was aped in conjunction with an annual instrumental of the same name. "We masere looking for an American type umdea, a Main St. U.S.A. theme," exans Bitterman. "Then producers ony Eaton and Jim Habey called mayur attention to this annual Hallowne celebration in Independence,

our pelled backwards "About 8,000 people from all over "About 8.000 people from all over kansas and Oklahoma were at the .how" says Bitterman. "We roped off the main street and shot the spe

isal with the carnival in the back-licround." Headlining the program are Merie Haggard, Charlie Rich, Il Ronne Milsap, Johnny Lee, Lacy J Dalton and host Roy Clark

Also in the can for viewing in # Pearly 1981 are a Mac Davis special and a concert featuring Kris Kristofsoftenon and Anne Murray Both seg ments were produced in Monte Carlo for HBO's "Standing Room "Only" senes. Glenn Campbell and Tanya Tucker guested a recently mred SRO program, taped at Harah's in Reno.

Baterman estimates that country programming will continue to in refrease in the near future on HBO Everybody loves country music right now," she says. "And country

STRANGE BREW DRUNK

> ALL OVER AGAIN

b/w

PART OF

JUKE Records

anxious to put on a good show though not firmed, plans are under-

way for a George Jones special. Impressed with the facilities at Opryland, Bitterman is open to the possibility of doing a special on Nashville's pop music scene.

"We're experimental and are en to new ideas," she stresses. What we like to du is stage uninterrupted special event shows that give the viewer a feeling of being an active participant."

Chart Fax

By SHARON ALLEN

"Eady" by Kenny Rogers has kept the super star status from its Oct 11 debut at 44 to the present No 1 position on Billboard's Hot Coun lry Singles chart. Rogers' single has also at lained the No. I position on Hot 100 and Adult ary charts. John Conlee, reported at No. 1 for WACL FM. Millord Del. and KERC FM. Oklahoma City, slides into the number 2 posion, followed by Crystal Gayle, Rooner Milsap

and Alabama to round up the top 5. The longest span was from 57 to 40, "Be tiful You," by the Oak Ridge Boys, Earl Thomas Conley moved 15 places to 69, Marty Robb spans 13 to 45, Johnny Duncan's single, "Aca palco," also spans 13 from 61 to 48. "I Love A Rastry Night," by Eddie Rabbitt, and "Gris, Women And Ladies," by Ed Bruce, each span 12.

ers, Mickey Gilley, Merle Haggard, Terri Gibbs, Janie Fricke ("Down to My Last Broken Heart" has maintained its superstar status to three conseculive weeks), Porter Wagones and Bolly Parten and the Statler Brothers.

Doby Parten and the Statler Reothers. Razzy Badey, debuts al starred 57, then "1959" by John Anderson at 75, totlowed by Jim Recess, Kenny Date, Sam Windssan, Micka Fahr-man, Gien Cimpbell, Stephanie Sanone, Bill Anderson, Ray Charles and Clint Eastwood, Deborah Allen and Max D. Barnes.

National out of the box-breakorts: "No body's Fool" Deberah Allen (Capitol), KBUC AM San Antonio; KUUY AM, Cheyenne, KEED AM. Eugene, WAXEAM Chappens Falls, WIVKAM, Knosmile, WTOD AM, Toledo, WBAM AM, Mont gomery, KRMO AM Shieveport, KFTN AM Provo, Utah, WIQS AM, Jackson, WFAI AM, Fay etteville WYDF AM Rumaneham WHIM AM ce. WDXB AM, Chaftanooga, WCMS AM Norfolk

"Meaven On A Freight Train" Max D. Barnes (Ovation) WKSJ AM. Mobile, KBBQ AM, Yen fina, Calif. WCBX AM. Eden, KVDC AM, Casper. tina, Laint, WUSKAM Editi, AVUC-AM, CASPET, Wyo, KYOO AM, Talsa, WITL AM, Lansing, WJQS AM, Jackson, WFAI AM, Fayetteville, RZUN FM, Spekame, WHIM AM, Providence, KOYN AM, Bellings, WDJB AM, Chaltanooga WSDS AM, Ypodants

Country Kansas Festival

• Continued from page 52 presented a program on the U.S.S.R. at an Independence high school

As part of the festivities, Home Box Office taped a cable tv special starring Roy Clark, Merle Haggard, Ronnie Milsap, Charlie Rich, Lacy J Dalton and Rodney Lay and the Wild West. Produced by Tall Poney Productions, Los Angeles, and Sher man Halsey (Jim Halsey's son), the special will also feature footage of the Neewollah Festival activities. The performances were held on an outdoor stage set up in downtown Independence

Though Halsey has previously produced concerts during the lests val. this year's event marked a significant increase in his involvement Completing the family angle, his daughter Gina had a photo exhibit at the Independence museum.



interviews Ovation artist Joe Sun recently in the radistudio, Sun was in Los Angeles to promote his new all Tonk Time," as well as headlining a showcase at the Palo





DYNAMIC DUO-Artists Don King, left, and Carlene Carter clown up their in ssions of Batman and Robin during a recent taping of Ralph Emery's dicated radio program. Carter was in Nashville on a promotional tour for her new Warner Bros. album, "Musical Shapes

140 Attend Billboard's Tourney

NASHVILLE-A total of 140 golfers participated in this year's venth annual Billboard Nashville Music Scramble held at Montgom-

ery Bell State Park
First place in the golf tournament
was taken by Don Cant, Don Smith.

Ron Chancey and Whitey Shafer, followed by the second place team of

Herman Harper, Sam Wooten, Billy Driver and Rex Nelon. Third place honors were won by Tom Smith, Buzz Arledge, Wilma Burgess and Steve Wells

Sponsors of the tournament included record companies, publishers, recording studios, radio stations

Noshville Scene

John Paule, Tammy Wynetle's new son in law, has taken over management of Hight

streets, the Epic trip which sometimes backs Tammy up in concert One of the first things Paule has done is to here show producer Kent Cathcart to work with the group on its stage show presentation Moe Bandy and Joe Stampley headlined the second annual Encore anniversary party in San Antonio, at tended by more than 700 talent buyers, promot ers and radio staffers

Barbara Mandrell and her equally beautiful sisters Louise and Irlene are in the midst of tap ing their six week NBC television sexus. The hest segment are Tuesday (18), with guests Dolly Parton and John Schneider from "Dubes Hazzard" The show will air on conseculari Salurday nights in prime time programming and is designed to showcase the talents of these multi-faceled Mandrell sisters. They will be seen dancing, surging and performing in comedy skits with each week's guests. While she's in Los Angeles taping the series, Barbara has also been spotted taking dancing and drama classes in be tween her numerous costume littings, rehears

Bet you didn't know that Moe Bandy is Trying to spack an alternative to country's current in chanical bull craze. Bandy installed an honest to epodness mechanical bucking armadillo in his 1000 seat club which he owns with singing pal Joe Stampley Bandy, a former redee built rider, refuses to be seen on his mechanical ar madific but his brothes Mike, one of the nation's highest ranked professional bull orders (the real variety), reportedly isn't so shy Speaking of Moe, by like way, he sang the national anthem at a recent Houston Oilers game in Texas

Terri Gibbs, who certainly qualifies as the Conderella rescues, slory of this year with her meleonic career boost via "Somebody's Knock m" " on MCA opened a Knozville Coliscum concert to early November for Gene Watson and Eddie Rabbitt. Overwhelmed by the national response to Tern's debut single, MCA is putting her in the studio with her produces. Ed Penney, to begin work on her first album in December

Not only does Alabama now have its own club headquarters in Binmingham, it's also tourching a line of seans (called Liberty) and a line of fried chicken ["Alabama's Honey Fried Chicken"] The chicken will be featured on the menu at the band's Morns House club with possible tran

"Concrete Cowboys," Nashville's first ever weekly dramatic to series, is now in production Throughout Music City The show stars Jerry Reed and actor Geoffrey Scott and is being han-dled by Ernie Frankel Productions for CBS TV The series is expanded from Reed's Islam of the same name and is tentalisely slated to begin aining sometime in fanuary Ed Bruce, who recently signed with Bob Bur

well Management in Tuisa, is on the road with his band doing dates around Texas Miller-Greene Band, which has just joined LS Records in Nashville is on four with former la-beimate Cresty Lane. Miller Greene's first single will be "Looking For A Lady." The his piece country group is from Allanta Another re cent group signing is the Thrasher Brothers, whose first MCA single is fitled "To Make A Long Story Longer." And Brenda Lee has been powerhousing audiences around the country or has extended four with the Statler Reethers.

Stim Pickers, the movie actor who starred in "Honeysuckle Rose" with Willie Nelson, appar ently has been bitten by the country music bug homsell! He's in Nashville culting a double at buts with producer Pete Drake to be issued in

Riders to The Sky are toping "Austin City Limits" along with Bill Monroe, for the show s upcoming season Speaking of Riders, the band's single, "Here Gomes The Santa Fe." is number 7 on KYOY AM in Yuma. Any . according to "Ranger" Doug Green, lead yodeler of the one of a kind comboy nestaless group

Gene Watson was the only country artist to beathne at a recent NARM function in Chicago Hank Williams Ir. does the burgest crosed to dale at the seven month old Mustang Club in

San Drego when he played there a lew weeks aro Ine Sun takes his hand Shotman north ward into Canada for a week of dates this month following their recent European Iour which found them in England, Germany and

Hot Country LPs

Survey For Week Ending 11 22 80

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|---|---------|---------|----------|---|--------|-------|----------|--|
| | Feet | Week | on Chart | mu | Reek | Week | on Charl | mr |
| | This We | Last We | Wooks | RYLE Artist, Label & Sumber (Dot. Label) | 2 | 3 | 1 | TITLE Artist, Label & Number (Dist. Label) |
| | * | 1 | 5 | GREATEST HITS | 俞 | 47 | 3 | FDORN. 6000 |
| ļ | 2 | 3 | 8 | GREATEST NITS Ann Murray Capter 500 12110 | 40 | 36 | 54 | THE BEST OF EDOIE RABBITT Deline GE 220 |
| l | 3 | 2 | 14 | Don Milliams, MCA 5133 | 41 | 34 | 38 | THERE'S A LITTLE BIT OF HANA IN ME Clustey Fride. AGA AMI. I 2543 |
| | 5 | 6 | 12 | GREATEST HITS ROBER MISSE BEA ANII 3777 HOMEYSUCALE ROSE | 42 | 40 | 31 | ASK ME TO DANCE Crety Lase Dated Ariets (1 18 |
| l | | | | Soundtrack | 43 | 38 | 13 | SMOOTH SAILIR' 1 G. Skeppert Harner-Carb RSA 3423 |
| | 6 | 7 | 27 | URBAN COWBOY & Severack, Acysm 0P 90002 1 AM WHAT I AM | 44 | 42 | 7 | BULLER COUNTRY |
| l | 1 | * | l i | George Jones Epic JE 36586 | 45 | 44 | 102 | THE GAMBLER A |
| l | | 5 | 19 | HORIZON Edder Radortt, Earliers 66 276 | 46 | 50 | 3 | Koney Report. United Artels UA LA 534 H DREAMLEVERS Tanys Tacher BCA 5140 |
| l | 食 | 22 | 3 | GREATEST HITS The Cus Adge Bers MCA 5150 | 47 | 53 | 4 | DESIRA & CRAZY |
| | 10 | 13 | 9 | THESE DAYS Crystal Gayle Eatombro IC 76517 | 48 | 48 | 2 | LIGHT OF THE STRELE |
| l | 11 | 11 | 82 | GREATEST HITS A Mayon Jennings, RGA ANLI 3378 | | 46 | 61 | Emmyleo Harris. Warner Bras. BSX 3484 |
| ŀ | 12 | 12 | 8 | Battora Mandell MCA 5136 | 49 | 46 | 61 | REMRY & Sanny Sopers, Cleded Setats, 1984-579 |
| ļ | 食 | 19 | 6 | HELP YOURSELF Lavy Cadns & the Catho Brothers Band Columbia SC 36562 | 50 | 55 | 54 | WHISKEY BENT AND HEL BOUND |
| 1 | 14 | 14 | 22 | HABITS OLD AND NEW Hank Twilliams II; Elektry/Carb SE 778 | 51 | 51 | 2 | Hank William: Ir Elektra-Carls 66 227 DON'T IT BREAK TOUR HEART |
| l | 15 | 18 | 12 | PORTER AND DOLLY Porter Wagoner and Dolly Parties BCA AND 3700 | | | | HEART Con Hunley Marrier Bros. 853. 3674 |
| 1 | 16 | 20 | 4 | TEXAS IN MY REAR VIEW MIRROR | 52 | 43 | 32 | GIDEON A temp Report, Under Artels 100 1535 |
| l | 17 | 10 | 25 | Mac Cove, Casablanca MRCP 7729 MUSIC MAN ● Waster Tennings, RCA AHL1 3682 | 53 | 58 | 22 | WAYLOR AND WILLIE & |
| l | 18 | 21 | 24 | MY HOME'S IN | 54 | 49 | 34 | MILSAP MAGIC Roome Mean MEA 49(1 206) |
| l | | | Ш | ALABAMA Assemb RCA AHEE 3644 | 由 | | | TAXE ME BACK Brends Let MCA 5143 |
| 1 | 19 | 9 | 16 | FULL MOON The Charte Courts Sand Sanc H. 355/1 | 56 | 62 | 30 | THE WAY I AM More Happing MCA 2325 WHERE DID THE MORES |
| 1 | 20 | 23 | 11 | RAZZY Razy Bairy RCA RMII 3688 | 3/ | | " | GO? Heyt Aston Hereman 34 5001 |
| l | 21 | 16 | 19 | THAT'S ALL THAT MATTERS | 仚 | - | - | CHRISTMAS WITH SLIN WHITMAN Sim Writman Epic IE 36847 |
| | 22 | 15 | 23 | Michey Ediey Egit 16 36412 SAN ANTONIO ROSE Mille Riction and Ray Price Columbia 34416 | 59 | 54 | 24 | YOUR BOOT IS AN OUTLAN MAY TON, THAT YOU |
| l | 23 | 24 | 7 | HARD TIMES Lacy I Dates Columbia IC 36763 | 60 | 70 | 54 | CLASSIC CRYSTAL Crystal Gayle |
| 1 | 曲 | 35 | 2 | LOOAIN' FOR LOVE | 61 | 52 | 26 | THE BEST OF DON WILLIAMS VOL. 11 Don Walkers, WCA 3056 |
| ı | 25 | 28 | 3 | BACK TO THE BARROOMS Meric Raggard MCA 5129 | 62 | 56 | 26 | MILLION MILE REFLECTIONS |
| ı | 26 | 30 | 5 | TOGETHEN AGAIN George Iones & Tammy Wynette East 1E 36764 | | | | REFLECTIONS The Charte Banch Bank Epic 8 16/51 |
| | 27 | 29 | 4 | ALWAYS Peta One WGA 3263 | 63 | 59 | 32 | IT'S HARD TO BE HUND Max Days, Carphines MOLP 17 |
| 1 | 曲 | 37 | 5 | SONGS I LOVE TO SING She Wedner (pr. 1) 36/84 | 64 | 57 | 35 | LACY J. DALTON Columbia RIC 36322 |
| | 29 | 26 | 26 | ROSES IN THE SNOW Learning Harrie Warner Bros. ISA 1422 | 65 | 75 | 20 | GREATEST HITS Lavy Cathe And The Cathe Brothers Hand Catherine IC 364 |
| ı | 30 | 27 | 8 | FAMILY BIBLE Wife Return MCA/Sanghed 2258 | 66 | 61 | 73 | FAMILY TRADITION Name Wilsons & Desire Carb SE 194 |
| ľ | 31 | 31 | 4 | REST YOUR LOVE ON ME | 67 | 63 | 29 | DOLLY DOLLI DOLLY Daty Parties. BCs 8451 3546 |
| ı | 32 | 32 | 103 | WILLIE AND FAMILY | 68 | 64 | 8 | TEXAS BOUND AND FLYING Jerry Reed, MCA AND, 1 3771 |
| 1 | | l., | l | Mille Nation Colombia RC 2 35642 | 69 | 74 | 18 | NO ONE WILL EVER |
| 1 | 33 | 17 | 13 | SOUNDTRACK Smokey And The Bundil 2, NCA 5106 | 70 | 73 | 22 | OUTLAWS |
| ı | 34 | 41 | 15 | 10th AMHIVERSARY The Station Brathers, Mercury SBM: 5077 | 71 | 66 | 38 | TOGETHER The Coal States Born, MCA 3225 |
| ı | 35 | 25 | 133 | Mercury SBM: 5077 STARDUST A Willer Release, Columbia IC 35305 | 72 | 71 | 11 | EVEN COWGRES GET TO |
| 1 | 36 | 33 | 12 | ELVIS ARON PRESLEY | 73 | 72 | 17 | Lynn Anderson, Columbus K. 36 ED BRUCE MCA 3242 |
| ı | 37 | 45 | 148 | TEN YEARS OF GOLD & | 74 | 65 | 35 | COAL WHER'S DAUGHT |

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Survey For Week Ending 11/22/sn

| This Week | Last Week | Weeks on Chard | TRE-Arbst (Briter) Label & Number (Det. Label) (Politiche: Liczose) | This Week | Last Week | Meets on Chart | TITLE - Artist (West) Lake & Burston (Dat Laket) (Publisher I scorer) | This Week | Last Week | Weeks on Chart | TITLE-Artist (Motor) Label & Number (Dell Laber) (Publisher) |
|-----------|-----------|-------------------|--|-----------|-----------|-------------------|---|-----------|-----------|-------------------|---|
| W | 2 | 7 | LADY-doing thous (I. Rittler, Jr.) Liberty 1380 (Breckman, ASCAP) | 由 | 42 | 5 | GOODSTE MARIE many Conners M Michaell D Lindes CIGC Carb 54/0 Manie Cite ACAP Combine 8881 | 由 | 84 | 2 | SILENT TREATMENT—East Thomas Cooling (E.F. Candry), Sandwid 1556 (Blue Mood-April 8 |
| ¢ | 3 | 11 | SHE CAR'T SAY THAY ANTHORE—bite Custo (5. Herckmotes), MCA 41221 (Cress, Reys, ASSAP) | * | 45 | 3 | F YOU GO, TLL FOLLOW | 70 | 73 | 3 | PIFTY WAYS TO LEAVE YOUR LOVER-Samp Carbo (F. Samon) (Debter 4/340 IP Samon) (840) |
| A | 1 | 11 | IF YOU EVER CHARGE YOUR BIRD—Cipidal Engle (* BcCar. 8 Camba): Colombia 11359 (Down Brader BM/Sder Rightingste, ASCAP) | 328 | 20 | n | TOU - Pyrian Magazar & Only Parties (P. Magazari D. Parlan), BCA 12215 (Police Agric Parlan, USE) | 故 | 78 | 3 | CHEATER'S TRAP—John Wesley Orles (R. Murral: S. Anders), MCA 5:213 (Blackwood Magic Castle, BM) |
| ŵ | 5 | , | Breake BM/Sites Repringer, ACAP) SMOKEY MOURTAIN BUR—name Miney (R. Osmogo E. O. M. Margan) BCA 12054 (D. Gan, BMC) | 会 | 50 | 3 | RICHT GAMES—Bay Stevens (C.W. Auto. Jr.; IECA 12005 (Ray Stevens; BMI) DON'T FORGET YOURSELF—The Status Business (D. Brod), Morcey \$7537 (Morrecus Cardion Offic) | 12 | 74 | 2 | I'LL LEAVE THIS WORLD LOVING TOU-Mayor Samp (W. Samp) Mrcary 20075 (Tree. 889) |
| 会 | , | 10 | WAY LADY WAY - Malanas (T Gesty, R Scott), RCA 12001 (Mullimate BMI) | 会 | 57 | 2 | BEAUTIFUL TOU- the Out Stage Steps (D Homer) MCA 5/822 (Sabel-Stendarpell ASSAP) | 4 | 20 | 3 | A LITTLE BITTY TEAR—Hast Centrus On Cachest Centra 47002 (fine Bat) |
| 会 | n | , | TOU ALMOST SUPPED MY MIRO—Courtey Profe () Sent, © Gondman 1 Stock & Baylor) SCA 12108 | 41 | 24 | 14 | THEME FROM THE DUKES OF | 由 | 01 | 2 | (N. Cockean) Centry 47062 (fine BMF) COLORADO COUNTRY MORNING—Ps IR Suncin I. Connegham) Warner-Earth 455 IMandina SMI Germoni ACCAP) |
| 7 | ١. | 11 | THAT'S THE WAY A COWBOY ROCKS AND | 由 | 48 | 5 | (W. desemby). BCA (2067) (Warran Lamertone Rock Way, 1980) | 4 | | | (Mandas SM: Grewood RSCAP) 1959—Julia Redorses (G. Castro) Monte: Bros. 49582 (Taylor And S |
| 1 | 1 | 12 | BOLLS—Inde thed (I.J Mate: Henry SIGIZ County for ASCAP) COULD 1 MAYE THIS DANCE—Inco Moving | 43 | 34 | | BLUE BASY BLUE—Lyon Audorant (M. Clark), Colombia 1 113/4 (Warren Lysterlause/Flying Dutchman, 1986) | 由 | 160 | | THERE'S ALWAYS ME—In turns (D. Antertran) PCA (2) 10 (Garge, ASSAP) |
| , | 10 | 10 | OF Holyhold B. Homes, Copini 4570 (Vegov-Stude Hill Debasino, 1884) BRODER TRUST - grands Los b. Hamm) MCA 4132; (Goldine: RCCP) | 1 | 1 | 13 | HARD THES—Lary & Belles (II Brosteck) Columbia 111343 (See BM) | 血 | - | - | WHEN IT'S JUST YOU AND ME-AN |
| 由 | 14 | 8 | TAKE WE TO YOUR LOVIN' | | 33 | 12 | OVER THE RAINBOW—Jerry Law Lowes (4 Autos: 6.7 Harborg), Unidea 6.75% (1 or feet, ASCAP) | 血 | - | - | THAT SILVER HAIRED DADDY OF MIRE—Sin Water (5 Apr. J. Lang. Eps. 16774 (Business Str. |
| 11 | 12 | 12 | PLACE—Larry Cation and The Cation Stratem Stand (I. Carlie) Colombia 1 21363 (Larry Cation, SMI) THEAST EMPERATURE | 会 | 58 | 1 | AN OCCASIONAL BOSE - Marty Selform (D. Sargent, Columbia (11377 (Single Tree, 891)) | - | 40 | | OF Auto I time; Epic 166784 (Dictress, DA HOLD ME, THRILL ME, |
| 会 | 15 | , | TUMBLEWEED—Spins (A. Issuer, D.N. Margan), SCA 12677 (Fr-Gon. SMI) LOVERS LIVE LONGER—Ballony Brothers (D. Selaury), Names (Carl. 1957) (Declary), Review-Yamen, AGAP) | 46 | 38 | 14 | I RELIEVE IN YOU Own Million (R. Cook. S. Popin). MCA 41304 (Cook Hanna, BMI) | 食 | | | CH Robbel MCA 51005 (MAIL ASCAP) |
| 会 | 16 | 6 | THAT'S ALL THAT MATTERS | 47 | 49 | 5 | WILLOW RUR-band burker (R. Earler F. Helly) Park 110 Greber SMC: | 80 | 82 | 2 | NO LOVE AT ALL—Jan Gray (N°C Parmyson, J. Christopher) Paul 136 (Se EMI-Rose Bridge (SMI) |
| 4 | 17 | 5 | TO ME-Mackey Gilley On Cocketto, Line 5-50940 (Free 1981) ONE IN A MILLION - Johnny Lau | 金金 | 59 | 3 | ACAPULCO - Sphery Description (L. Carbon, M. Louis). Columbia I 11355 (Serior ASCAP). | 由 | 100 | - | ANY WHICH WAY YOU CAR-Bee Co (M Breen S Dorft S Carrett) Warner-Vee (Prop. Hymry Tamoriper-Waller) \$801 |
| 由 | 10 | , | E. Romb. Arytin 470% (Force Spars'/Beckuppel-Beeden, 886) THE BEST OF STRANGERS—Barkers Mandred (A. Homag B D.H. Margin). MCA 510(1) | 1 | | 3 | ROBOOT IR HIS BIGHT MIRD—Annu Dallan (D Dallan RCA 2210) (Pr Gen. 1881) DARCE THE TWO STEP—Soon Albanus | 仚 | - | - | SOMEBOOY'S GOT TO DO THE LOSING—Superior Summer (Speed 1 Dickney) MD1 100x (Sneed He ASSAY-Millionne BM0 |
| 曲 | 19 | , | A MAR JUST DON'T KNOW WHAT A | 51 | 51 | 5 | DANCE THE TWO STEP—Saw Allians G. Heldrige M.A. Lekely L. Cherty-Carb 1363 (World Saig Hat Caler ALEA?) LET'S DO SOMETHING CHEAP AND | 83 | 85 | 2 | (C. Seglis I Decision) MC 1000 (Section of ASSAP Melitiment 1880) IF 1 NAD IT MY WAY—Ingentions (J. Toylor, II) Sones; Epic 19 NOVAL (First L. Lake, 1881) |
| 4 | 21 | | WOMAN GDES THROUGH—Charle Birth (AF Jordan B Brahme 1 Brawn) (India 47947 (Diese, AGAP) A BREDGE THAY JUST | | | | SUPERFICIAL - But Repeats (R. Leveurs), MCA 51004 (Pess-Duckets, 6941) | 4 | | | I WANT THAT FEELING AGAIN - MI |
| _ | | | WORT BURN-County Tests (k. March J. McCode), MCA 51011 (Blockwood/Mage. Codin. 6811) | 食 | | 1 * | CIRES, WOMER AND LADIES—to forms (E. Brace, B. Frierym. F. Brace). MCA 51018 (Tree Suprofess Gregown ASSAP 888) | 85 | 86 | 3 | (5 Anderson MCA 51077 (Station RMT) FORSARING ALL THE REST—Jum to (1 Arths) Little Good 30 (Kedy & Little AC) |
| 仚 | 22 | 7 | TEXAS IN MY REAR VIEW MIRROR—Not them IN David, Combines 7705 (Congruente dist) | 食 | 55 | 6 | SWEET RED WINE-Gay Marrie (IT Dubes, B Colony, Ramer Brys, 49564 (Sweet Dream, MR) | 曲 | | | REERS TO YOU - No Owins & Own to |
| 曲 | 23 | 10 | NORTH OF THE BORDER—Jakery Badryses (5. Oses, B. Shevill), Eps. 9 50522 (Rept. 680.) | 54 | 54 | 1 6 | WHO WERE YOU THINKIN' OF— Dunly & The Dealith Stand (1 Dealer P. Garen C. Profrige) Calmines 1 11200 On Nr. More 1881 | | _ | | 49605 (Prox. Wallet, BM) |
| 会 | 5 | 5 | 1 THINK PLA JUST STAY HERE AND DRIMA—Both Regard (M. Hagged) MCA \$1014 (Shade Fee, 1981) | 4 | 62 | | Colombia I 11355 (In My Minor, MM1) WHO'LL TURN OUT THE LIGHTS—Mai Street (IN Asses, M. Vichey) Souther (755) (Ine. MM1) | 1 | | | HOBODY'S FOOL-Debursh Aber Jahns tom Hos Cook) Capital 4545 (Bucker Yan Hos-Unichappell-Drock Reys, BMA RSCA |
| 金 | 13 | 3 | I LOVE A BANKY MIGHT—Easts makes (I. Radout, E. Serven, D. Madley) Easters 4766 (Brisdow, Bristyalch, (Salt) | 56 | 56 | | M Reput M Vickery) Suntert 2555 (Free, IMR) HALFTIRE -1.M Thantpure (P Olive 3 Santres) MSO 52 (Strick BM) | D | | | NEAVEN ON A FREIGHT TRAIN- IN (M.O. Barnes) Declere 1150 (Blue Lake Plain Crosk, BM1) |
| 台 | 29 | 5 | (i feeler 8 Ren) BEA 12111 (Agril ASCAP) | 俞 | - | - | I KEEP COMING MACK/TRUE LIST | 89 | 52 | 7 | HE GIVES ME DIAMONDS, YOU GO CHILLS—Marge South IMA Ratinety O Goodman Warren Bro. 6 (1,476e (orant) Wandow 1941) |
| 命 | 31 | | A REAL COWROT-Buy Towar Divisions (II Humann) Capital HID (Advert ASCAT) | | | | COUNTRY MUSSIC—bury bady (I Sale: 1 Hort & Buryon 1 Sale: 5 Larbert BCA 12120 presse Of Gale & Galedon, BM ASCAP) | 90 | 53 | | LET ME LOVE YOU I've touched |
| 25 | 26 | 9 | THERE'S ANOTHER WOMAN - as Sampley U. Stampley). Task 9 SMSA (Mothet, 1987) DRIMK IT DOWN, LADT - has also it: G. Thrychnorless Mayor Bros. 4954) (Tree, 1981) | 由 | 1 | 1 | SEEING IS BELIEVING—house forgs (G. Market Review Box. 40575 (Tree, DM)) | ,, | 133 | , | (Flowering Stone ASCAP) |
| 26 | 27 | 9 | CAN'T KEEP MY MIRD OFF | 血 | 4 | 3 | SWEET CITY WOMAN— Seepad and The Game Brothers (B. Darbaro) Stellar A1056 (Covered Wagns, CAPAC) | 91 | 93 | , | (Settin' Here) LOVIN' YOU - THE SH (I Schapter) Felt Sens 204 (Factor Yell |
| 由 | 32 | 6 | OF NER- Book Engine (8 Squees) GRC 111 (Sabal ASEAP) 1 CAR SEE FOREVER III | 台 | 69 | 3 | LOST III LOVE—Balley Law (C. Barnell) Mercury (2006 (Carrery, Blatt) | 92 | 93 | 3 | BIDE THAT BULL BIG BERTHA-IN (IN Tacsett Gibert) Aan 114 (Leffe Rec |
| | 15 | | YOUR EYES—Bute thicative (It Depose) Mercary SYEM (Combane, BMI) | 4 | 70 | 3 | TAKE IT LIKE A WOMAN-bable house (It Saldts Barner-Carb 6756) (At Caffee Torte 686) | 33 | 1 | 3 | ARIZONA HICHTRAY-Im mm & common (in Ruber) dee tog (02 (Output Indi)) I HAVE TO REEAK THE CHAIRS TO |
| * | - | 7 | SOMEBOOTS KNOCKIN'—Terr Date di Pressy I Gibrusi MCA 4139) (Chobacin Coppel ASSAY (SCAC) | 台 | 72 | 2 | TOUR MEMORY—Steen Bureau (C. Queben, J. Schwenner), SCA 12129 (Check, ASCAP) | " | ~ | , | BIRD—they Conducted (To Stanley Trampe) Door Knob 80136 (One |
| 为会 | 30 | 9 | A LITTLE GROUND IN TEAS—The Capitals (8 lenter) Brightee 1885 (Biddle Lauber AZAP) DOWN TO MY LAST | 83 | 44 | 10 | (I Sous), Omessup (211 (Masse, KCAP) | 95 | 65 | | DON'T IT MAKE TOU WARMA DANCE—Seaso hast (I No.) Fair Moon April 47033 (Propin |
| 31 | | | BROKEN HEAR? - home Frede IC Room) Catantine 111354 (Investor-Clock State, 1989) | 64 | 66 | 1 | DEVIL'S DEN-tack Green (Il Indust), Fartine 201 (Fart Lady Solicies, 8981) | × | n | 14 | PECBS PROMERADE—Tanyo Lachor (). Gaben, S. Penayo I II. Garyotti MCA 41 (Sensor-Duchess/Provilends BM: ASSAP) |
| 31 | 1 , | 13 | OR THE BOAD REAR - main deletes I'm Meteory Cristicks // LISS (Miles Relater AMIC) | 65 | 67 | 7 | AN I THAT EASY TO FORGET-drum Congleton. Diversoon, delays, See 1156 their Stor (Mr.) | 97 | 1 76 | 5 | (Samer-Duchman-Princ-Levels Ball ASCAP) BART RIDE EASY—Carlese Curter (R. Dedole) Warner Street 495/2 (See Direct |
| · | 41 | 4 | FM NOT READY YET-Gampy Jums (T.I. Reft: Spr. 950027 Unickepped Mirro, 1987) NO ONE WHALE EVER EXPONENCE COM- | 66 | 46 | 13 | STEPPIF OUT - max 100s (8 State) Eletery 676(5 (Charrie, 1986) | 7 | 79 | 5 | (K Dedate) Warner Brox. 495/2 (See Direct BOURBON COWDOY—See Seed. |
| 34 | 36 | , | HO ONE WILL EVER KIROW — Game Malama Of Farmer I Rosey Capital VAND (D.June ASSAP) LOVE CHART LOVE — John Labor OF Affine R. Van Print, ISSA 12783 | 食 | 77 | 2 | WHATEVER HAPPEMED TO THOSE DEPREME SOMES—Harbo (D. Holl B. Billow B. Screens), Claters 479/8 (Doublace/Concess 1087) | 99 | 13 | 11 | BOURBON COWDOY—Jas Sada (D Hedges, C Moore) Hodgess HSD 66 (THE BOXER—Lampine Horse (P Sames) Harrier Bros. EDSS (Paul Same |
| 由 | 40 | 5 | O Alex R Van Nost, ISCA 12703 (Decleme/Porcy/Fore SAY) CHEATIN' ON A CHEATER—Easter Lyon O Wilson, W. Bonney, ISCA 51015 (Manc. Cop. ASCAY) | 63 | 47 | A | | 100 | 43 | 13 | OLD HARTS-Host Wilson in (H Wilson Ir.) Delica Carb 47016 (Society |
| - | | L | O Minor W Bonney, MCA 51815 (Maric Ce) ASCAP | | L | Ľ | FOOD SLUES—bake there (5 Strengton), Calendar J 17365 (Los Sys. 1985) (5 Strengton), G. Stars are preprint to there) | 1 | | | (N Wilson P.) Stelles Con 47016 (Sec. |



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General News

Former Capitol Reps Form Firm Side One Creative Marketing Tackles Campus Sales

By CARY DARLING

LOS ANGILES With many

record labels having severely re-duced or eliminated their college de-

partments, two former Capitol col-

lege promotion representatives have

rmed their own college marketing

Duhbed Side One Creative Mar-

cting, the firm takes the specific

tasks of marketing and promoting acts oncampus "We found that

working in a college promotion de-

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NOWRITERS - RECORD COMPANY

sign Wa Jane Bradford at Fack City screening new songs and produc-with his polential

ent for a label was not effective," starts Will Botwin, one of the colounders along with David Germore likely to stage concerts by un-known or untried acts as the The college promotion depart ment may have two work acts that

are not a priority for the company Su, you're sort of working against the company.

A label or management firm contracts with Side One to work a specific act which all involved deem has

ollege appeal. "This way, a label doesn't have to commit itself to have ing a college department," adds Gerber, "but can make use of the cullege market for certain acts." Side One has Steve Backer, na tional director of field promotion in

New York, and a staff of 10 regional epresentatives who keep a check on 1,600 college newspapers, 350 college radio stations and the retail out lets in the vicinity of a campus. If the contracted act is playing any dates on colleges. Side One helps with promotion of that show, gets displays in local retail outlets and sets up contests and interviews In the planning and research stage

for a year. Side One opened its door in September and has worked Nigel Olsson, Madness and Moon Martin "Past problems have been the lack of documentation of results of campus promotion," states Gerber

"So, that department is the first to "Because of lack of research, it is heing assumed that the college student is listening to the album rock

station and that they are affected by the local newspaper," continues Bot-"It is not taken into consideration the factor of approaching students on their own terms with there own

campus newspaper which most students do read in a much higher percentage than magazines or local

"And, a lot of students turn to their campus station as an alterna-

tive to the tightly formatted playlists in radio today Botwin also states that colleges are

and most forms of juzz.

campuses are generally less concerned with making a profit than providing a service. This, he feels, makes independent college marketing ideal for non-mainstream rock

'On a retail level, we try to deal oth a lot of mom and pop stores and the stores which are on campus as well as the major chains," he states. "These people aren't always ap-proached by the record companies and they don't have the chance to do promotion. Given the opportunity to have an in-store play copy, a display in the store and to rack the alhum in the front of the store, we've found a good response

The record companies can't see the exact sales reaction from mom and pops because they're all buying through one-stops," adds Gerber, "which means if we don't provide documentation, they usually don't see it until they do their once a year sweeps." As part of its service, Side One does research with a base of 150 retailers in key college markets.

Video Corp. Files An SEC Statement NEW YORK-Video Corp. of

America has filed a registration statement with the Securities and Exchange Commission relating to the public offering of 601,744 shares of common stock. Of that total, 400,000 shares will be sold by the company, with the balance to he of-Proceeds from the sale will be

used to finance the opening of new videocassette duplicating facilities in Houston and Los Angeles to expand the marketing activities of the firm's VidAmerica mail-order retail subudiary and to reduce bank debt

Nashville's Variety Touted

association, and will contain facts, ant to what's currently going on in the Nashville music industry Student chapters may he formed

to employ the volunteer services of area college music departments Dr. Jay Collins, who heads the Belmont the services of his department to ga ther relevant data pertaining to the local industry for a projected survey Mention was also made of form-

ing a separate studio committee to funnel information about area recording facilities, equipment and

activity to other markets.

Among those attending the recent contemporary/pop committee meet-ing were Leon Tsilis, pop a&r, MCA Records; Bonnie Garner, a&r, CBS/ Nashville; Sue Binford, CBS/Nash-

ville, Ewell Roussell, Elektra Records, producers Boh Montgomery, Steve Gibson and Steve Buckingham, who produces Dionne War-wick and Melissa Manchester, Jesse ree and Moses Dillard of Dillard & Boyce Productions; arranger Bergon White; artists Jimmy Hall, Jack Hall, Thomas Cain and Pebble Daniel; Jerry Smith, BMf; various publohers and songwriters, and mem hers of the local press.

N.J. Symphony Rejection

ent appropriated that the peatly \$500,000 deficit amassed last season

made it impossible to fulfill its planned 31-week season A sym ium of banks and insurance conpanies that had guaranteed the drawn its support. He says the symphony was cutting its staff and can-celing concerts while trying to find additional corporate and private

A spokesman for the musicians,

eran of the trumpet section, says the members of the symphony were the lowest paid of any of the nation's orchestra and placed the hlame on the lack of adequate support from the state and the lack of public awarenew of the value of the orchestra. The strike is an unusual one in

that both sides agree on the nature of the problem. The symphony has higher costs than most because it has no home base and has to travel to all its concerts, often playing in small halls where ticket revenues cannot

return even half of the cost.

the city's Cultural Affairs Council Arnold Boyd, who heads the group, says it is named for John Coltrane, who was from Philadelphia and it's dedicated to helping developing musicians. The funds will permit scheduling 40 events-fee-

The Trane Stop will sponsor free pazz concerts and lectures at five di ferent sites around the city. The series kicked off with drummer Philly Joe Jones, who will fecture on rhythm and blues at La Salle Col lege, where Boyd is director of the

audio/visual department According to Boyd, there will be four jazz sessions each month for the next 10 months, usually on Tuesday or Thursday evenings Some will eature artists who also will lecture while others will have artists fectur ing following performances by jazz

In November and December, the concert and feeture sessions move to the Lee Cultural Hall, in February and March at Temple Univ.'s main campus, in April and May at Cav-June at the Free Library in senter city The program will climax in a major jazz concert the week of July 4 to be staged outdoors in front of the city's Art Museum.

Jazz Beat

tion and a sol TRITRA-RAIGNA 201 group ia Chicago pieseats its first Chicago Jazz eards & Concert Finday (28) loasting locals Paul Cohian, Sasha Dalton and Ismosy Files, The eveal takes place at Dunban High School at 8 pm Hanah Jon Taylor and the award wraners

The Uarled Jazz Clubs of Southera California has its own bash, its bith against Queen Mary Jazz Festival Sunday (30) to benefit Variety Chub's haadkcapped children's chainties. Amoag the 12 bands playing are such leatured solvists as Nick Fatool, Abe Mick, Maany Kleia, Ray Leatherwood. Neil Levaug, among others. The show runs from agoa to 8 p.m.

Don Menza and Chuck Fradley will be guest sts with the North Texas State Un D'Clock (azz Leb Band Tuesday (25) at 8 p m. in Lega Breeden the baad's conductor will lead as he retues and August after being with the

the Kim Richard/Steve Kaplan Ensemble with Immy Johnson oa bass. The group's debut is at Carmelo's as I.A. Thursday (20). LaMeat nsca is cutting a new LP for himself and plass a bow for vocalist John Flemiag both le his Masterscores label out of Saa Diego Angelaco Records littled "Hey Thore, Big Baad

Mark Murphy does his 'annual New York concert Wednesday (19) at the Carnesee Recital 4's in Gotham Tuesday through Sua James City which has released Cahlornia Shower" by Sadao Watanabe is fol lowing that up with "Autumn Blow" Stae Stee has cul two LPs 'Lou Stee And fixeads" for World Jarr a Phoenix label and

Temple Of The Gods for Chiaroscuro
The Ariengton Park III., Hillian is featuring ia its show lounge Tuesdays (Arough Salur days featured baad is Jim Seebe and his sea KXPR FM in Sacrameato is now amag lazz lateraational hosted by Gary Vercel Monday through Salurday evenings. Vercelli is the station's jazz music director. The outlet also omerams 30 hours of yazz weekly ra-addition

the aightly show Send stems for Jazz Boal to Billboard, 9000 Sunset Blvd., Los Angeles, Cald. 90069 ALBUM SERIES REVIEW

Armstrong & Lunceford Spark Massive MCA 38-LP Release

albums in its Jazz Heritage serie Louis Armstrong dominates the music with 10 LPs, a remarkable output of masters originally recorded in the 1924-1957 period with his horn and souce finely framed by backup groups ranging from the Polynesians through Luis Russell's hand to Jimmy Dorsey, Sy Oliver and the Gordon Jenkins strings and singers. It's a colorful and frequently

One LP is devoted entirely to singing of sacred music But it's the big band stuff of the 1930s that's most welcome. Louie hit his affistic peak in that period and he recorded many extraordinary songs of those dreary Depression days, so of which have been forgotten. Now

they live again Of all the greut bands of long ago. however, those led by Jimmie Lunce ford and Hal Kemp have suffered the most neglect on LPs Kemp in the '60s by MCA) but Lunceford's hard-swinging Hailem Express made its hest diskings for the label founded by the late Kapp brothers,

The surprising and delightful Jazz Heritage series now offers six I unce ford albums, a generous hatch of classic performances covering the hand from 1934 through 1944. All the goodies from the Harlem Exss book are included, gems like v. Blue. Heaven." "Margie."

My Blue Heaven." "Margie."
River St. Marie," "For Dancers Only" and "Annie Laurie." Only the Numerous other tunes are in cluded as well, forsaken masters like "I'm Nuts About Screws Muste,"
"Avalon," "The Merry-Go-Round

Broke Down" and "Dream Of You Jimmie died in 1974. Now the bulk of his best work again is available Its appeal far transcends nostaleta

Two LPs are devoted to little Chick Wehh's Savoy Balfroom band of the '30s with Ella Fitzgerald, of course, as its prized attraction Even without Ella's superior's

ng, the Webb crew was outstanding His drumming jelled ideally with Bobbs Stark and Tuft Jordan's solo trumpets, Sandy Williams' bone' Wayman Carver's flights fluting and samphone contributions by Ec ar Sampson and Tedds McRae The two albums total 28 cuts and there's something of interest in every one of them

Lionel Hampton also rates tw entries His cuts cover the 1942-1950 period after the departed Benny Goodman and struck out with a big hand in which Illinois Jacquet, Mar shall Royal, Dexter Gordon, Mill Buckner and Irving Ashby are all

Hamp was-and is today gifted musician and one of the premier showmen jazz has ever pro-duced. MCA offers 29 sides in these packages including two versions of Fletcher Henderson's sides

Again 28 tunes are included in Smack's two LPs It's good to hear his "Hotter Than 'Ell," "Hot Mustard," "Hop Off" and "Rug Cutter's Swing" again, after 45 years And for a bonus, the Benny Carter ar rangement of "Happy As The Day Is Long" is included, with solos by Red Allen, Ben Webster and Hilton Jef-

The additional albums on this a tistic release are all conventional 12inchers. They are no less valuable

for the most part, than the Arm-strong, Lunceford Webb, Hampton and Henderson treasures and they Andy Kirk's Ransas Cits Clouds of Joy, a sadly unpublicized

unappreciated big band which sported the piano and charts of Mary Lou Williams and the magnificent tenor savophone of Dick Wilson Titles include "Moten Swing," "In The Groove," "Forgey Bottum," "Wednesday Night Hop" and "Lotta Sax Appeal" among nine

Grand Terrace hand of 1934-1935 with Budd Johnson, Trumm Young, Walter Fuller, Quinn Wilson and Jimmy Mundy charts · Joe Turner, at one time th

moving and most talented blues shouter of them all Pianists hehind him are Pete Johnson. Art Tatum. Willie "The Lion" Smith Freddie Slack and Sammy Price

· Pete Johnson, unarguably the greatest of all boogse woogse planists. Thirteen tracks both as and as keyboardist with small com-

 Big Bands Uptown," includ-ig Benny Carter, Don Redman and Claude Hopkins "Twelve first rate works by three of the swing era's finest Carter's four 1940 cuts are particularly praneworths

· Lucks Millinder's orchestra with Sister Rosetta Tharpe, vocals and soloists Buster Barley, Freddig Webster, Dizzy Gillespie and Tah mith Another group that deserved hetter than it got · Sister Rosetta Tharpe, guitar-

banging singer who in this welcome package concentrates on gospel music with a glorious jazz back

 "Kings And Queens Of Ivory" couples Walte "The Lion" Smith and Cleo Brown. Superb piane all four made these 16 memorable cuts from 1935 through

"Piano In Style" is a similar LP with Pinetop Smith, Jelfy Roll Mor ton and James P. Johnson show then skills at the 88 effectively St teen tracks

 "The Swinging Small Bands" nixes Lips Page, Stuff Smith, John Kirby and Leonard Feather's studro-organized jam band in a delec-The Chase And The Steenle

chase" showcases the hoppish tenor sarophones of Dexter Gordon and the late Wardell Gray There are hut 10 tracks here, but included are "The Chase" and "The Steeplechase" taped live at a Gene Nor Just Jazz" concert in 1952 in Pasa dena Combined, the two compine tracks run 25 minutes

 Louis Jordan's sprightly Tym-puni Five, a worldwide commercial itraction in the '40s, displays fordan's bouncs alto, his humorous vi cals and a good little combo on 14 more-evoking tunes which once

were in all the jukebow · "At The Apex Club" is ma up of 14 masters dating back to 1928 pairing Farl Hines with Jimmie Noone Two versions of Noone's Sweet Lorraine" theme are in-

 Sidney Bechet's 1931-1938 sqprano sax and clarinet are presented Prague Fest Rated An 'Overall Success'

PRAGUE - This year's Prague Jazz Festival, organized by the Czechoslovak Pragokoncert agency, was an overall success, with the Dexter Gordon Quartet outstanding But the four-day event had a couple of poorly-attended sessions due to a

The event did not, this year, in clude a weekend, the dates originally fixed to accommodate such L' S. groups as Weather Report and the Louis Bellson Band. In the end stations with them broke down and they didn't show This meant poorly-attended mid-week after-The avant-garde trio of Ganelin-

Chockasin-Tarasov, from Vilnius in Russia, used the festival to make its debut appearance outside the U.S.S.R. and also recorded an alum in the Supraphon studios here After the Prague event, the trio moved on to the Berlin Jazz Days festival, performing as the first So viet jazz group to take part

Artest, Label & Rumbe (Det. Label)

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four with the dreadful Noble Sissle

· Johnny Dodds is the spirit be-

hand "Spirit Of New Orleans" date

ing back to 1926-1927. It's dated but

historically important music, and

· King Oliver's Divie Syncopa

tors are heard on 16 tunes going back to 1926-1928 and are sadly

unimpressive despite his reputation as Armstrong's idol and mentor.

the batch, every eut is pure and hon-

est and worthy of heing heard again

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CAN GOLD-PolyGram Nigeria chief, Arie Van Leeuwen, left 'Sir" Victor Uwaifo with a gold disk to mark sales of more than 50,000 copies of his album, "Five Days A Week-Love." The ceremony took place at the dots night club in Lagos, and was televised nationwide as part of a pro-

Industry Alarmed By Greek Exports Flow

PolyGram, for instance, main-

ATHENS -An undetermined number of Greek record dealers and sundry other tradespeople have started exporting locally pressed international product, taking advantage of its low price by general Euroinformed and alarmed industry

An FMI Greece spokesman says the situation is "extremely worn-

some," and claims that international repertoire albums pressed here have already started making inroads into the sales of the same albums pressed and sold in the UK and Italy, to

A full-price album sells here for the equivalent of roughly \$7, which is approximately three-fifths of the esponding price level in the UK. according to EMI statisticians. "It's not surprising a lot of smart traders are taking whatever advan-tage they can grab from the price differences," says the EMI man.

But just who these traders are is very much a matter of debate within the Greek recording industry, which still keeps its collective fingers crossed in the hope that the present recovery from the harrowing sum-mer slump is still on an upward tains that it keeps a strict watch over all its dealers, and adds ominously that it believes the exporters of international product are to he found within the ranks of the companies themselves-PolyGram excepted, it The PolyGram viewpoint. "Over-

seas importers send their people over here and sound out the com panies about the prospects of some cheap but profitable material But we have never consented to such a deal

CBS, a major distributor of inter-national product here, professes not to be worned about this new "phe-nomenon." All the multinational's world operations, it says, are tightly controlled so as not to aggravate unwittingly the parallel imports prob-

But whether the problem is seen as acute or mild or not to exist at all, industry executives agree that nothing much can be done about it from urely legal standpoint EMI's attirude "We have absolutely no authorsty to tell any dealer what he can or cannot do to make money

However, industry sources in Greece add that when Greece be-

Capitol-EMI Planning Major Push Into Latin American Music Market

hy his "Greatest Hits" album in the Other EMI acts with upcoming

waxings in Spanish are Anne Mur-ray ("Broken Hearted Me" and ou Needed Me") and Kim Carnes ("More Love"), plus Carnes' duet with Kenny Rogers, "Dun't Fall In Love With A Dreamer"

Fest acknowledges the potentipitlalls of foreign language recordings-"I've heard some bad ones, he says-and emphasizes that the label will be cautious in selecting acts and repertoire for the Spanish treat-

"Ballads are better than uptempo he explains, while noting that care must also be taken with lyr ics ("literal translations can some times turn out hadly") and pronun ciation ("accents can pose problems,

In most cases, the Spanish vocals must be recorded phonetically, but some artists have a better feel for this than others, comments Fest. "It doesn't always work, and when it doesn't, it's hetter to scrap the idea than proceed just for the sake of it. We must be selective.

Most unportantly. Fest will be recruiting the aid of EMI people in the markets for which the recordings are intended He'll he looking for advance advice and counsel from them over which artists and repertoire are best suited for Spanish. Coordinator charged with this

ability is Jose Silver orking out of the Capital Tower in Los Angeles. Apart from being involved in actual lyric translations he'll be traising with EMI companies in Latin nations, forwarding them what Fest calls "rough demos" of songs thought appropriate for Span-ish, and documenting and acting upon their feedback

"Our companies down there are also much more motivated to see actively involved in its production. observes the Capitol-EMI executive This way, we can be sure of selecting the right song, the right lyrics.

Sales potential for Spanish-language versions of U.S. hits is considerable, adds Fest, and can often outsell the English-language original by two or three to one, depending on the territory. He cites Mexico as one market where such singles can go to 500,000 copies and more with ease. Sales in smaller Latin countries also

are significant, he says Not that the label will be ignoring the English-language onginals' po-tential in those markets, "We're still an American record company, and we're not going to be in the business of mass-producing Spanish ver-sions," Fest stresses, reiterating the selectivity which will characterize

the program. He doesn't really exnect more than three or four acts a year to be involved EMI companies have daibled in Spanish recordings in the past, of course, as have most major U.S. la-bels. Capitol's late Nat "King" Cole

Everett To Arlon

LONDON - Derek Everett ormer creative director of RCA Records U.K., is appointed manag-ing director of Deke Arlun's D&J Arlon Enterprises, headquartered

guage in the late '50s, and one of these, "Nat 'King' Cole I'n Espa-"continues to be a strong seller in Latin markets, Helmit Fest points

The LP has sold 300,000 copies in Brazil, he says, and 500,000 copies in Spain, where next year it's likely to the subject of a major television

As noted, Capitol-I.MI's planned drive into the lucrative and expanding Latin American market will also include tours of the region by label Once again. Fest notes, selectivity

is the key "We're not going to p 15 acts down there next year. It'll be more a question of three or four.

And again, coordination and liai-on with EMI executives in the field will be paramount, particularly when it comes to the choice of Latin promoters of whom there are still

liable examples-and venues, and the preparation of tour support mu-

One of the acts Fest mentions in Capitol's Little River Band He adds that another Capitol band, Sun-recently undertook a modest swine through Brazil

Finally, Fest reemphasizes that tours and Spanish-language recor ings are just part of his company's Latin American blueprint for the 80s, as drawn up last month in Los

It's seen as an important move for the multinational firm, looking to increase its existing sales in the marketplace and to augment its firm footholds in other regions of the world and, no doubt, to help compensate for the loss of the A&M line in Latin America to CBS | Billboard



TOKYO HANDSHAKE-The Swedish ambassador to Japan, Bengt Odevall welcomes members of the Boppers to Tokyo at a special press conference. It was part of the Swedish nock in roll revival group's recent two-week promotion dur of Japan, sponsored by Aoyama Music Promotion and Yupiteru Rec ords. The act undertook television appearances and radio and press inter

Wolfgang Arming Marking 25th Year With PolyGram

By MANFRED SCHREIBER

VIENNA - Wolfgang Arming esident of PolyGram in Austr and for years one of the most prominest characters in the local record

industry, celebrates his 25th anniversary with the company this year The three PolyGram lahels-Amadeo, Phonogram and Polydor

have easily the higgest slice of the Austrian market between them. Arming today is convinced that

Austrian pop music still has not gained the international recognition it deserves. He says: "We have to work specially hard to push our national productions through to compete at the highest international lev-

'Our newer artists such as Morak Fendrich or the Control Company. n particular, are producing abso lutely outstanding records, judged by any standards

But if there is still much to be done in the Austrian audio field, Arming is also concentrating hard on video We have to be prepared for the coming of the video age throughout Vienna, with its rich cultural history, presents itself as very much a visual medium

"By that I mean not only the classical music itself, but also the Danube, the Prater, the magnificent halls and the opera.

Arming started with PolyGram in 1955 as Philips promotion man, covering both music and household hardware. Five years later he became head of the Philips music department and in 1964 took over distribution activities for Philips and

Four years later, he went to Japan as delegate for Polydor Internati in the Far East and director of Poly dor, Japan, and was also a me of the board of directors in Tokyo After six years in Japan, he returned to Europe. Polydor International sent him to the famed management institute in Fontainchleau in France for a three-month seminar, run in conjunction with the Columbia Uni-

Armed with the latest of management methods, he became deputy managing director of Deutsche Grammophon Gesellschaft in Germany, and a year or so ago became president of PolyGram, Austria

'Guide' Debuts In Holland AMSTERDAM - The Dutch Producers of Phonograms and Top-40 Foundation, the company behind Holland's most influential deograms (IFPI) and another by

chart system, has published "The Record Guide," an exciting new phenomenon in Dutch record indus-The publication contains 56

pages, has advertising, centers on detailed editorial pieces on local and international acts from most Dutch record companies. First edition was out a week or so ago, with a 1.5 million print order and it is expected to reach some five million readers.

People living in big cities have re ceived the guide free by post. In smaller centers, it is available free from record stores. The front cover of the first issue shows Olivia New ton-John and has an introductory article from Leo Boudewijns, man-aging director of the Dutch division of the International Federation of

Willem Duys, Holland's hest-known radio and television presenter Lex Harding, of the Dutch Top-40 Foundation, says the local record companies have invested some \$240,000 in the "Record Guide"

project which, if successful, will be published on an annual basis. He adds: "But a long-term future is only possible when companies outside the record industry come in with advertising support. This time we had support from only three such

organizations, one in clothing, one in tohacon and Blaupunkt." The first copy of the first run of "The Record Guide" was presented to Willem Barents, managing direc-tor of Phonogram Holland and also president of the Dutch branch of IFPI.

Cassette-Only Album Issued By EMI U.K.

tape-playing hardware

into that market.

and blank cassette

cassette-only releases

Peter Buckleigh, marketing direc

tor of EMI's group reperioire divi

sion, says, "The introduction of port-

able playback machines means the

cassette market is a new fashion

new approach to tapes, and we're going all out for music which fits

and cassette sales are on the up-and

up. it makes sense to go for new tape marketing methods."

cial considerations uside, the pulicy

of making music available on cas-

sette only will have "a positive effect

on the problems of illegal home tap-

The pricing of the Bow Wow Wow

The scheme is to be repeated early

in 1981 via a second Bow Wow Wow

cassette, as a further test for the op

eration-following which, other EMI roster acts may be involved in

Adds Buckleigh, "Of course, this

would involve a gesture from both

artist and record company to ensure

keeping the same list price, but the

prospect of higher volume is the in-

British Phonographic Industry

figures here show an increase in net

prerecorded cassette sales from 19.6

million to 24.5 million in the past

two years, and a Forte Report shows

a 15% upturn in tape-playing equip-

ment ownership over the past five

package, he says, closes the gap be-tween the cost of prerecorded tapes

But Buckleigh says that, commer-

When album sales are

We're therefore adopting a

LONDON-In what it cla LONDON—In what it claims is a "unique" marketing concept. EMI Records U.K. is putting out the lat-est release by the group Bow Wow Wow on cassette only. The eighttrack package will retail for appro-mately \$4.85.

This is the same act, managed by Mulcolm McLaren of Sex Pistols' as sociation, which infunated industrystes here this past summer with its EMI single, "C30, C60, C90, Go" The disk seemed to encourage home taping, and the whole affair (Billboard, July 26, 1980) generated a leter of complaint from the British

Phonographic Industry to EMI. The tape comes in the new cigarette-style, flip-top pack, and is aimed directly at the 15 to 19-yearold age group, emphasizing recent stanstics that this range is showing

'Tide' In Again

LONDON-As Blondie's single "The Tide Is High," tops the charts here. Virgin Records has dug out the original version of the John Holt song, and issued it as a 45.

In 1979, the label released "Hot-test Hits Vol. 1," a collection of Duke Reid productions, most of which previously appeared on his own la-bel, Treasure Isle, in Jamuica On that LP was "The Tide Is High," recorded by the Paragons, with whom

Holt used to sing-Duke Reid originally issued it is 1966, then again in 1970. Around 1971, it came out yet again, via a U-Roy version, also for Treasure Isle This version, too, turned up on a 1978 album, "Versions Galore," re-

leased by Virgin here

Producer Hentschel's Low Profile

By NICK ROBERTSHAW Yellow Brick Road" it was Hentschel who provided all the synthe-

When he left Trident, shortly after 'Carrbou." John's manager Gus Dudgeon introduced him to John Gilbert "I was looking for a manager. I knew how much the

business hassles can get in the way when you're trying to work with a hand. Also I had an ambition to write film scores and he was on the First came a project for Ringo

Starr's Ring O lahel, a synthesizer version of Starr's "Photograph" album "It's probably best forgotten, it certainly didn't sell too well. But it got me out, and it was a very luxurious experience all the studio time in the world anything I wanted in-

self to write full orchestral scores equipping himself as a film com poser On a soundtrack session for he cemented the relationship with Genesis's Phil Collins that had be gun when he engineered "Nursery Cryme" Peter Gabriel had just lell the band was in flux, and Hentschel was offered the producer's chair for

The album jurned out enormous hit, a triumphant proof-

DUTCH STATION KILLS PICK

AMSTERDAM TROS Radio one of Holland's biggest radio netwurks, has decided to scrap its "Pick Of The Week" disk selection follow ing allegations that the choice could "hought

Four disk jockeys who chose the "Pick." known bere as "Para-Disk." say they have been humi known bere as "Parade ated by articles in the Dutch press

which suggested that this program item could be for sale to a bidder. The broadcasters, Hugo van Gelderen, Tom Mulder, Ferry Maat and Ad Roland, decided there was only one way to react to these criti-

ns and that was to ask TROS nagement to scrap the whole idea of "Pick Of The Weck" and manage

ment agreed. But Hugo van Gelderen says the Dutch record industry has reacted in "an understanding, but sad, way" to the decision after four years in which a "Pick" has been a valuable promotional boost. The final selection was "Lady." by U.S. singer Kenny Rog-

Now the disk jockeys involved feel that other Dutch radio outlets may decide to scrap similar weekly disk selections.

Supporters Of Free Radio. **Police Clash**

1.000 supporters of free radio is the latest dramatic development in the long-running fight against the gov-

Involved this time was Radio Quinquin, operated in the small northern township of Auby by the most powerful trade union group in the country. The station has, for more than a year and to the consternation of government authorities come on air at 6:30 a.m. and rua through programming of political and musical content until midnight Because of the station's political

"color." the mayor of Auby pre vided it with asylum, within the town hall inself, from which a broadcast. Forewarned by sympathizers, Radio Quinquin announced a police raid on the town hall anned for later that day, and called supporters up for action. Bottles were thrown and tear gas

used in a battle before the mayor called for an armistice. But the "ceasefire" was only temporary and the following day police returned stormed the town hall and eventually smashed the broadcasting equipment, bringing down the smitter on the roof

Understandably confident than the job was done and Radio Quinoun was finally off the air, the police returned to Paris, only to learn that it took but one hour for the bat tered radio station to be back and broadcastine

And the trade union group involved insisted that since neither misters nor a riot squad could stop t. broadcasting would continue

Sales Slump Hurting Nigeria Music Mart

LAGOS-The Nigerian record

market is in some difficulties a present, with major labels beginning to feel the pinch Estimates of the downturn in sales vary between 30% to 50% off last year's figures Even the tup local artists, such as

Sonny Okosun, Fela Anikolapo-Kuti and "Sir" Victor Uwaifo, are a long way off the sales figures done several years ago by Prince Nico or Rocafit Jazz

The change in the fiscal year, embined with the teething problems associated with the introduction of the new Federal government, has meant that the rising resources of this oil-rich nation have as yet not been earmarked for use in devi ment programs. Finances are not therefore, filtering through the econ-

Arie Van Leeuwen of PolyGram

ased in 1981, when he thinks the Federal government will begin to implement budgetary proposa

The most worrying factor, apart from the outright physical theft-which plagued EMI (Nigeria), especially in the earlier part of the year (Billhoard, July 26, 1980]-is the problem of piracy, which continues Cassettes are now 100% pirated

product, the first phase being unso-phisticated blank tape duplicates and the second phase that of the nore sophisticated-looking Far East duplicates

The record companies have found i impossible to combat this proband estimates of sales are impossible since no official statistics can fully account for the smuggled or illegally imported goods. The reon imports here of any kind still hold in theory, but it's said that licenses are being given, when politically expedient

Some progress is now being made in the effort to combat the record piracy that has also threatened to become as much of a threat as the cas-Some cases are now being proc

essed through the courts, and should he heard this month. Should these be successful, the majors will continue to pursue the illegal operators until the threat is eased, if not removed entirely Meanwhile, recent reports (Bill-

board, Oct. 18, 1980) that difficulties are easing in the flow of foreign exchange for the purpose of licensing rights have alarmed local indus In ites here

Such reports, they feel, would in deed he welcome news to would-be licensors who have been loathe to throw themselves into market uncertainties here

But the major record cumpanies are at pains to point out that the Central Bank of Nigeria does not authorize the payment of advances although royalties are neginning to flow if subject to some delay for both books and records, provided that the stringent regulations of the hank are adhered to

New Label Launch

LONDON Human Records is a w label formed here by retailer Steve Melhush of the Bonaparte chain and distribution firm Stage One. Debut release includes product by the Slits, the Au Pairs, the Frank ies. Hermine and the Afflicted Man and Dangerous Girls.

Japanese Hope **Holland Tour** Spurs Sales TOKYO-Toshiba-FM1 recently

rought U.S. recording artist Amy Holland to Japan for promotional purposes, part of the label's plan to encourage more foreign acts to visit here and boost their record sales. Kenji Ogino, a&r manager for Capitol at Toshiba-EMI, points out,

"Last year, we spent about \$70,000 (15 million yen) to bring the Knack to Japan on a promotiunal tour, which paid off with sales of 200,000 albums and 300,000 singles. We're hoping that Amy Holland's promi tour will produce just as good if not hetter, results '

Holland's current Capitol single in this market is "How Do I Sur vive," her current alhum is "Amy Holland." So far, reports Ogno, sales for the latter are around the 15,000 mark, the former at 10,000

"During her viay in Japan," con inues Ogino, "Amy made four tele vision appearances, including the 'Let's Go Young program on the nationwide NHK (semi-govern-ment) network, as well as the presh-

ous 'Sound Inn S' program on the TBS network TBS network
"She was also interviewed by
more than 20 magazines and newspapers, including both the Asah
and Yomiuri papers, which have a

and Yomiuri pape. daily circulation of mure than seven

The Man Behind Genesis Turns To Own Album Project LONDON-These days, many of itself. Nut without an element of ser-

the record industry's most successful producers enjoy almost as much public recognition as the artists they Yet despite being voted top Brit-ish producer by Melody Maker

twice in the last three years, and despite a track record virtually without arallel in the business, the name of David Hentschel remains very little On the walls of his Sussex home

Hentschel has 30 gold and two platinum disks. They cover the period of his association with the British rock band Genesis, starting with "Trick Of The Tail" in the mid '70s and going right through to "Duke." 1980's iggest-selling album in the U.K. chart No 1 the first week of release and long since plannum

Hentschel's history goes back to
1969 and the early days of Trident

studios in London, where he got his start, in time-honored fashion, as a teaboy, graduating rapidly to tape operator and within a year to engi-He staved five years, learning hi

craft and developing alongside it an enthusiasm for synthesizers, the new-fungled instruments with which only Walter Carlos had set made any impact. An expert niusician, he played many sessions at Trident us-ing the ARP 2500 he persuaded the ludio to acquire, and when Elton John came in to work on "Goodbye sizer passages. Hentschel who engineered the album

Meanwhile, he was teaching him

the movie "Operation Hearthreak

that Genesis without Gabriel could not only survive but actually surpusendipity, however. "We'd got all the tracks down and we were still auditioning singers. 'Phil didn't say anything but he

was obviously twitching to have a go Eventually he said, well, I think I'll just give it a try on one track, and that was that. Since then his singing has developed amazingly, he has his own style, his own tricks. "The Genesis sound did change at

that time. It was more direct, and made a conscious effort, then and later, to keep the tracks shorter. When you first start working with an artist, you're coming from two dif ferent environments and there's an amazing houncing around of idea things the other person just wouldn't have thought of It's very exciting.

"That can go on for quite a while hur you do eventually reach a point where you don't need to say things. you're all thinking the same anyway. which is maybe when it's time for a change Over the last five years I've done lour studio albums with Ger esis and one live, plus all the band's olo projects. There's a new album and perhaps we are approaching the point where we should go our sepa-In the meantime. Hentschel has

heen working with Mike Oldfield on his new album, "QL2," It's the first (Connnued on page 66)



GOLDEN KISS—Eric Brucker, general director of CBS Records France, offers congratulations and a gold disk to Germany's Nina Hagen for French sales of "Unbehagen" album. The occasion was a party hosted by the label after
Hazen's two sellout concerts at the Olympia Theatre in Paris.

Charity Event Seen As Thailand Success

ent. Glenn A. Baker, has recently been travelling through Asia, and is filing a series of reports from the re gion's music markets This is his third

aspatch, from Thailand BANGKOK-Concern for human suffering within the tightly knit

as force for an extraordinary musical event recently staged in this Thai "Hand in Hand," a charity con-

cert of epic proportions, was pre-sented in the spacious auditorium of Thammasat University, and newed live by millions in both Thailand and Japan.

The venture was conceived and expertly executed by the Japanese "Hand in Hand" organization, a body of young musicians, perform ers and artists who came together in December last year to raise money for the International Year of the

displaced Thai villagers on the Kampuchean border, a desperate but generally overlooked social di-The concert, featuring leading

Coproduction In Soviets' Exhibit

PRAGUE-Trade and public exhibitions in Czechoslovakia of product from Russia's Melodiya are a growing and established part of the tradition of trading between that empany and Supraphon Records

This year's event takes place Nov 18 in Brno, attended by representatives of Soviet export firm Mez-adunarodnaya Kniga and the record pressing plant at Aprelevka

There'll also be a sales display of Soviet records in Prague's biggest department store, Kotva It will inide most recent Melodiya releases packaged in special export sleeves, and it's the first time that Kotva-a key record retail location-has par-

on sale will be the first Melodiya/ Supraphon coproduction in the pop world, an album entitled "High To The Sky," One side features Melodrya pop acts, the other showcases artists performing Czechoslovakian songs. The disk Sept. 27, 1980) and That favorites the Impossibles (re-formed for the show), was beamed via satellite to Japan, forming part of a 24-hour telethon on NTV. It was also televised nationally throughout That

The show was sold out within three hours, and described by the lo-cal media as "the most extravagant eoncert ever held in Thailand.

A party of more than 145 Jupanese flew into Bankok to organize the streamlined event. Among the bodies participating were Young Japan Co. (artist management). Kyodo Tokyo Inc. (concert promotion), Dentsu Inc. (advertising

agency) and Amarin Hotels Nite Spot Productions in this city handled the staging, with veteran Australian tour manager Billy McCartney overseeing sound and

Thai support for the venture came from the local Rutary chapter, Thailand Entertainment Correspondents Assn. Mass Media Organization of

Thailand, and Dentsu Inc. McCartney described the show as "simply unbelievable- more professional and intelligently organized than anything I've ever been involved with. It was a pleasure and a

delight to give my services." Though their performances was entirely in Japanese. Alice was tumultuously received by the vibrant That audience. Before the show, the group had actually visited the border areas, expressing an obviously sincere concern for the plight of the

Alice closed the glittering event th a moving rendition of the song "Hand In Hand," which has report edly sold more than two million copies in Japan. Primed by weeks of intense radio airplay of the song, the audience rose and participated at exceptional volume

With such a resounding success for Thailand's first satellite broadeast, the local music industry is planning to establish a regular cultural exchange with Japan

Junos Set

TORONTO-The next Juno Awards will be staged Feb 5 at this city's O'Keefe Centre, with the usual pre-dinner festivities now being moved to follow the awards ceremo-

Japan's Record Exports Jump

Figures Ahead of 1979; May Pass \$6 Million Mark

FOKYO-Japan's exports of records to foreign markets (including the U.S.) are rouning substantially about of last year

Shunsuke Kinishita of the Japan Phonogram Record Assn reports that exports for the January-June period this year were worth \$3.04 million, and that if this pace continues during the second half, total exports for the year will top the \$6 mil-

Product shipped abroad in 1979 was worth \$5.2 million, according to the customs elearance statistics iswed by Japan's ministry of international trade and industry

The total includes exports of werseas, notably in the U.S. and Latin America, and also covers exports of foreign prod-Japan, including jazz, rock and vin-

tage r&b (Billboard, Oct. 11, 1980) The figures quoted here are of albums and singles, there are no statistics available for exports of prerecorded tape

Largest exporter of records in this Country is the Japan Publications Trading Co., whose current business is increasing in line with industry

The firm expects its 1980 exports to be worth close to \$1 million, more than double trade last year Masuo Kokubo, manager of the phono records export wing, pegs the precise figure at \$935,000 (200 million ven).

This compares with \$364,000 (78 million yen) worth of exports in 1979, and only \$36,000 (7.7 million

The 1980 figure from Japan Pub-lications Trading includes contemporary pop product by Japanese singers and groups (but not "enka" repertoire, which will account for an additional \$328 500 worth of exports) and international product.

Kokubo further project company's exports in 1981 will rise to \$1.4 million (300 million yen) in worth, despite the fact that record sales in the U.S. and Europe are flat

Kokubo, who recently returned from a tour of American and European cities where exported Japanese records are sold, comments, "The recording quality of Japanese disks is considered the best in the world They're sold for \$15 each in the US and Europe, and we found that those who buy the expensive Japanew records are those who have so phisticated stereo equipment, and want the best in recorded quality

Britain Wins Song Contest

DUBLIN-The \$10,500 first prize n the 15th Castlebar Internati Song Contest was won for the U.K. by Ed Welch and Barry Mason, with "Don't Stay For The Sake Of The

It was performed by Linda Jar dim who was lead female singer on Video Killed The Radio Star," a chart-topper for the Buggles

Second and third prizes also went to Britain, through "Another Rainy Weekend" (\$5,200), written by Alex Flanagan and sung hy John Kirk-bride, and "We All Need Love" (\$3,150), composed and performed hy Peter O'Donnell.

Bob Hardwick, from the U.S. took first prize of \$3,150 in the or chestral section with "Knee By SHIG FUJITA

Kokuho continues. "Individual huyers also praise the fine quality sleeves and packaging of Japaneso recurds Dealers pointed out that Japanese record companies have the largest list of avuilable titles in the

The executive says that European and U.S. dealers almost didn't behere him when he told them that Japan Publications Trading has zero cent returns of defective product He goes on that 50% of his com pany's exports go to the U.S. 50% to

Kokuho helieves that as more American and Europeans buy more sophisticated hardware, there will be even greater demand for the high-quality Japanese pressings.

McCartney Writing Movie LONDON-Paul McCartney's

latest musical venture, a full-length animated cartoon movie for cinema consumption, has him working in the studios again with George Martin, who handled Beatles' recordings up to the "Sgt Pepper" era. McCartney has written the storyline and 11 new sones for the film.

which marks the transference to the big screen of the sinp cartoon character Runert The Bear a favorite with Daily Express readers here for With Martin, he has been working

in local studios with a 40-piece or-chestra. The film will be on release ate in 1981. EMI recording group, the King's Singers, are involved in some of the vocal arrangements

McCartney says he was a how hood fan of Rupert The Bear, then overed the character when he started reading stones about it to his create a film as good as the Walt Disnev classics! The ex-Beatle worked with his wife Linda on "Seaside Woman."

the four-minute cartoon which took first prize in its category at the Can nes Film Festival this year and which has shown on general release with the Peter Sellers' movie "Being There" around the U.S. It has been five years since McCartney last worked with George

Martin on a recording project. They then tackled the James Bond theme McCartney penned and Martin pro-

McCartney says the Rupert The Bear project has been developed in his mind over the past 10 years, during his extensive touring and recording with Wings



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CBS Package Turns Into Top Dutch Hit

AMSTERDAM-One of the big gest-selling records in Holland this time is a double album, "Feels So Good," featuring big-name acts such as Neil Diamond. Janis lan. Earth Wind & Fire, Herb Alpert, Chuck Mangsone, Quincy Jones and Joan Armatrading.

Sales zipped to the 50,000 mark here inside a month and it's likely that the album, specially compiled for the Dutch market, will top the 100,000 figure by the end of the year But "Feels So Good" is also the

of a campaign launched by CBS Holland, an alternative promotion to the usual corporate fall release schedule. Behind the plan was Koos de Vreeze, managing director of CBS here.

Its main aim is to release "good quality" records of local and international acts signed to CBS and its affiliated labels here. According to de Vreeze: "Quite a few hundred thousand guilders have been invested in the campaign, and we're proud that it is a truly trendsetting idea for the Dutch record industry Certainly the campaign is proving

a big commercial success Prior to its launch, de Vreeze wrote to all Dutch retailers asking for their support, specially concerning sales lation and general consumer service He wrote: "We'll give you the tools and if you use them properly,

the result will be a bigger turnover for you and a growing trust in our

Hamlet Folding COPENHAGEN-Hamlet Rec

ords, a small independent label spe cializing in producing albums fea tunng top local actors, has been declared bankrupt. Eugen Tajmer, its owner and

founder, now faces up to losing bis second label in the two years. 1978, he had to sell his Ophelia label operation because of a lack of funds Hamlet goes under having produced some 40 albums over the past 12 months. In the main, Tajmer

worked with actor/singers who had not recorded for some years, show ing commercial courage in an area where the majors feated to tread Most of his product was sold at

work of the campaign gets the spe cial "Feels So Good" logo. Artists in volved in the campuign build-up have included Earth Wind & Fire, the Police, the Jacksons, Bruce Springsteen, the Joe Jackson Band eve Forbert, Johnny Logan and Dutch acts such as Hollander and the Nits. If back catalog material is available from acts involved then that, too, is pushed through the "Feels So Good" promotion Also included in the campaign are

ree or four albums recorded in the U.S. based on the "half-speed mastering" system. This is claimed to produce a better sound quality com pared with normal processes. It's likely that before the end of the year. Bruce Springsteen's new double al im "The River" will be released in Holland in the "half-speed mastering" system, though it is accepted that this product costs more than the normal releases.

According to de Vreeze, the "Feels So Good" campaign is specially slanted to "middle-class folk" within the Durch society. This means people on an income of maybe \$15,000 to \$20,000; people shown hy computer tests to be ready and willing to buy "good quality recordings on a regular basis

To gain maximu the campaign, CBS Holland has placed advertisements in weekly magazines specially popular in this section of the community "Elseviers Magazine," "Ma griet" and "Panorama." Advertising spread over six weeks will hit a total 12.2 million readers in a country which has a population of only 14 I people

Advertising was also taken in "The Record Guide," a new publication from the Dutch Top-40 Foundation. To stimulate further interest, CBS Holland bought 35 20television 30-second spots, aired through until Christmas. The campaign itself runs through to September 1981, but the biggest build-up of nal resources as planned for the final weeks of this year

If it all works out on a cost efficiency basis, then de Vreeze plans a followup for the end of next year As for the "Feck So Good" con pilation album, this comes out also in double musicussette format

Malay Hawkers Complain Of Police Raids, Seizures KUALA LUMPUR-The status

of petty traders (side stalls) who sell tapes in this Malaysian capital has taken a new turn

The Petty Traders Assn recently complained of raids by police in which 10 hawkers were detained for selling allegedly illegal duplicated music works in tape form. Their goods were also seized.

This action was undertaken under the acgis of the new Malaysian copy right law, which prohibits such duplication of any local repertoire

One record industry executive ex plains, "These petty traders who conduct a sizeable chunk of tape business in the city are welcome to sell our products which are author-ized as legitimate, which will keep

them out of trouble with the law We will gladly have them expand our retail network. Perhaps we can also work out dealer discounts if they are willing to cooperate." The 10 traders detained are mem-bers of the Federal Territory Malay Hawkers and the Petty Trader Assn, and the latter group is prepaing a memorandum for deputy trade and industry minister Datuk Lew Sip Hon on their grievances Meanwhile, it's understood that

some hawkers are displaying original, legal cussettes, but selling illicitly duplicated, cheaper quality tapes under the counter

"Pirate cupies of local recordings are kept at nearby premises," ex-plains one insider "When checks are made, the police and the record company executives spot only the original tapes on display.

be a lucrative one in the past With increased raids on record and tape pirates in the city, these hawkers are seeking some form of protection so that their business won't be affected Canada

Quebec Music Industry Is Thriving Independents Prosper With French-Language Product

MONTREAL There is a revolution at work in Quebec whereby the balance of power is changing hands from the multinational operations to smaller, well-heeled investment groups. Some are borrowing from the Quebec government, others are finding blue chip money abroad, in Europe, the U.S. and in English

Perhaps the most notable at the resent time is the new-born Brahms International Ltd., a potential major of the future that is currently negotiating to purchase plant and warehouse facilities from the now defunct London Records of Canada turing facility owned by Cinram Total expenditure on the two companies would ring in at about \$7 miltion, all told.

Behind Brahms is Alain Guillemette, a former partner in the Quehec-based Multidisc rack operation with interlocking ownership in Alta distribution and Gamma Records of Quebec. Guillemette sold his shares in Multidisc in July and took over the reigns of Brahms shortly after He is now developing the long and short range goals of this new full-

Guillemette says the immediate objective for Brahms is to take over London's former distribution net work, to acquire licences for Cana an distribution and to sign acts to the newly formed Brahms label So far a handful of Quebec-oriented pop stars have been signed directly, including Pierre LaLonde and Christine Chartrand The general manager admits there

is some difficulty in getting into full gear as a label when the future of the new company is still in the hands of lawyers who are negotiating the pur chase of the London and Cintam fa

He discussed the future of Brahms from an empty office in the newly formed Almada Corp. one-stop let in the north-west section of the

Beyond distribution and record producing. Brahms has set an object tive to enter the video market by the end of next year, manufacturing blank video cassettes and acquiring licences to distribute finished product in Canada. "To he honest, at this point, I'm

not sure if we are going to be tooling for the production of the videodisk or the cassette. Once we have proper office space and record manufacturing facilities, Brahms will be as sembling a team of experts to re search the video division Guillemette is shy of naming his avestors, but he does say that

Brahms is funded by a consortium of Canadian and American money men. The long range goals include setting up U.S. office space and to establish a conduit into which Brahms would feed Canadian nian ufactured disks and tapes for U.S.

The sagging Canadian dollar would offer a real return on investment if the product sold.

So far Brahms is still in the teeth ing stage, but at the time of writing a \$750,000 offer to purchase the Montreal Cinram plant was in the hands Brahms would own a facility ca puble of producing as many as three nullion albums a year
The Almada Corporation is a

other Montreal hased company that is gearing up for the future. Owned and operated by Aaron Lipsin and

By DAVID FARRELL Marvin Drimer, the distribution company primarily imports lines like Concord Jazz, Caedmon and Charly, Folkways and Trojan

All told, Almada has m 150 lubels it imports, but of late the mom-and-pop type operation has been beefing up its Canadian cata-log and pushing hard to increase per unit sales. Now a takeover bid from the Sefel Records company of Toronto could thrust Almada into a different strata of the record business. Just recently a one-stop operation was set up in Montreal by Al-mada and if the Sefel deal goes through it is likely that the sales force will be expanded significantly

At present Almada Corp. employs 17 people full time, augmenting its sales force in some regions of the country with com ien who handle other lines beyond Almada's catalogue

A relatively new label in the pro ince is Beaubec, owned and oper ated by Paul Hebert, former a&r director for CBS Disques, the Quebec arm of CBS Records Canada, Ltd His initial investment was partially funded by a low interest loan from the Quebec government and the onentation of the label is, at this time, strictly Quebecois According to Hebert, the strength

of the operation is that it is fully inte-

grated, signing artists that are will ing to assign management and pub-Ishing to the company. Perhaps the ne, is signing Serge Fiori and Michel Seguin, two provincial super-stars who have sold platinum plus in

the province. European sales, he adds, are more than marginal. At present, Beaubec is pressing its records at Cinram in Montreal, but Hebert says he will change to the Quality Records pressing plant in Toronto in the new year, thus up ing his friendship with former CBS Canada president Terry Lynd who now controls. Quality's manufactuning operation. The company handles its own distribution in Quebec and is considering which way to go outside the province

While Brahms and Beaubec are relatively new operations, one seasoned veteran that is growing larger by leaps and bounds is Gilles Tal-

bot's Kebec-Disc operation.

With the demise of London, Talbot was quick to acquire the o pany's former a&r director of Que bec product. Ginette Bonneville Through her, Kebec-Disc has also been able to acquire major Quebec talents such as Sweet People, Ga ralou and, from Capitol, Michel Rivard Rivard was originally the (Continued on page 67)



Canadian rock in concert in Ottawa, the second date of their recent debut of North America. After the show, the band was presented with a gold disk for Canadian sales (50,000 copies) of its first album, "Metro Music," on Virgin

Dawe Goes Via Indie Path

one doesn't have the security of a guaranteed salary. This is the opin ion of Linda Dawe, a longtime RCA promotion staffer who has gone independent with her Linda Dawe Associates, Inc. firm. Radio stations don't seem at all

reluctant to work with the independent promoter, as long as one is straight with them I think they ap preciate the lack of politics that an independent comes in with They

The key to her firm's burgeoning sess so far, she says, is in promot ing small labels that have a buy/sell agreement with a major (distribut ing label) Her work takes her on the road in the province of Ontario, hui national tracking is done by phone Unlike the U.S. Dawe says the independent record promoter in Can-ada needs to work a number of rec-

ords in order to survive She says to

than one account's record in hand "Right now I'm working records for Bomb, Nova, Unison What this means is that I will return to key stations more than once a week to deliver or speak about spe

cific records that I'm working o How long does she think a labo needs to contract an indie to work a record? "Four to eight weeks is the general rule, but I would say that to maximize one's success ratin one should keep a person on the case for eight to 12 weeks

According to Dawe, LDA is the only independent record promo company working in this major market right now

New Address TORONTO - Billhoard's Cana

dian correspondent, David Farrell has a new mailing address. Box 201. Station M. Toronto, Ontario M6S 4T3 His new phone number is (519)

West Germany



SPACE MUSIC-German composer Siegfried Fietz, center, chats with U.S. as-SPACE MUSIC—German composer Siegrired Fietz, center, chats with U.S. as-tronaut James Irmin, left, in Frankfurt at an exhibition during which the latter was honered for his work as narrator on the "Space Symphony," composed by Feitz and recorded with the London Symphony Orchestra. The album was issued in Germany by Abakus Records, of which Feitz is chief.

PEER MUSIC HEAD

Publisher Pinpoints Lack Of Creativity

keepers and too few talent scouts That is one of the major problems of the record industry today according to Michael Karnstedt, managing di-rector of Peer Southern Musik-

You constantly hear the the ma ors blaming the severe industry recession on home tabing and piracy says Kamstedt, "But I believe the main reason for the decline is that the record companies don't seem to

SLEZAK SENDS MUSIC ROUND THE WORLD THAT MEANS A BIG TURNOVER SIFZAK

2000 HAMBURG 13 TRUDY AND BETER MEICEL

THANK YOU FOR A WONDERFUL 6-YEARS RELATIONSHIP WHICH MADE IT POSSIBLE TO GET ON MY OWN FEET AS AN INDEPENDENT PROMOTER LOOKING FORWARD TO BE YOUR PARTNER FOR THE NEXT YEARS.

PROMOTION - COMPANY GABY HAUKE OGOCHOST HASSE TO OF OANO FOOT

"People know in their hearts that there is a widespread lack of creative ity but they don't seem to want to do anything about it. The talent is there on the streets but no one is point out

Acknowledging the fact that companies are having to cope with a tre-mendous cost explosion. Karnstedt nevertheless argues that a much stronger emphasis on creativity could overcome most of the indus-

try's current problems There is more incentive than ever to concentrate on the creative proc ess," says Karnstedt, "because of the increasing homogeneity of popular taste. At one time you had typical French songs, typical Italian songs, typical Spanish songs, and so on Now there is a much closer similarity in popular hits from various cou tries, and this means that the rewards for a hit producer are poten-

trally far greater than they used to be. We are all climbing the same mountain Karnstedt points out that it is common today to see in the German

singles chart hits from the U.S. U.K., Germany, Italy, Spain, Hol-land, Sweden, France and Australia The call for greater creativity comes from a man who is not without credentials. For years now Karnstedt has been strongly in volved in independent production and is enjoying the satisfaction of seeing a group he signed something over a year ago, the Goombay Dance Band, scoring massively in most European countries with "Son Of Jamaica" - a Peer copyright which has been on the German charts for ten months, has been No I in Spain, Austria and Switzerland has gone platinum in Holland and gold in Belgium. A cover by French act Jairo on RCA has sold 900,000.

Although the risks are high, he cause these days we have to present record companies with finished masters, we are doing more and more indepedent production be-cause it is a vitally important way of developing successful copyrights. says Karnstedt "We control about a dozen acts and do around six bums and 20 singles a year. We have just completed a new recording studio and by the end of the year we shall have added a video studio to ecoduce promotional clips.

DG Chieftain Notes Slower Growth

German Industry Must Reconcile Itself To New Reality

HAMBURG The West German record industry must reconcile itself to an annual growth rate of hetween 4% and 5% and forget about "the good old days" when 12% increases to the next

This is the view of Oskar Drechsler, managing director of Deutsche Grammophon, who says that in looking at the industry's future he eschews optimism and pessimism in favor of realism.

There's no doubt that the abnormal sales explosion of 1978, when we had an increase at retail level of 1929 compared with the figure of 1977, distorted the perspective," says Drechsler, "We should forget about that freak year and recognize that the record industry now has to get used to more moderate expansion on the same level as other lessure in-

Drechsler estimates industry turn over for 1980 will be up by 43% compared with last year "And I'd compared with last year. guess that for Deutsche Grammophon, the growth rate in 1981 will be around the same. However, half of this increase will come from in-creased prices."

DGG has increased dealer price of its international pop albums from DM 12.95 to 13.95 (\$6.60 to \$7.12, approximately) and its cassettes from DM 13.95 to 14.95 (roughly \$7.12 to \$8.97). Domestic albums have been upped from DM 14.25 to 14 90 for records (\$7.27 to \$7.60) and, for cassettes, from DM 14 90 to 15 90 (\$7.60 to \$8.11). Maxi-singles have been increased from DM 6.50 (\$3.30) to 6.95 \$3.551.

More than ever in the 1980s, Drechsler believes, the successful companies will be those which operate with a high degree of professionalism, cost-consciousness and keen selectivity. We shall have to fight for growth not by buying catalogs or superstars, but by business efficiency and a discriminating a&r

policy By 1983-4. West Germany cording to Drechsler, could well find itself facing the same tough situation experienced by the U.S. market a year ago. The power of catalog is declining dramatically and we're going to have to accept that a growing percentage of our turnover will have to come from new product and new

WEA Artists Tours Pay \$

HAMBURG-Tours by two WEA Germany acts, U.S singer Helen Schneider and German actor-singer Marius Mueller Westernhagen. have proved very successful, in terms both of follow-up record sales and theater attendances

New York-based rock singer Helen Schneider went on tour Helen Schneider went on tour as guest artist on a package headed hy Teldee singer Udo Lindenberg, playing a total 39 shows to 100,000 fans, Promoter Fritz Rau now plans a solo tour for her in 1981.

German-speaking Westernhagen played 19 concerts, attracting 25,000 fans and boosting total sales of his five albums to more than 300,000. His success confirmed the long-standing faith of WEA Germany chief Siegfried E. Loch in the per-

By WOLFGANG SPAUR

artists. Conversely, catalog repertotre will increasingly be relegated to

record clubs, television compilations Noting that 24% of the industry's album turnover in 1979 came from tv-promoted product, Drechsler comments. "The industry's increasing dependence on tv promotion to generate volume continues to concentrate sales on a small number of titles to the detriment of non-promoted back catalog

"Last year a total of 59 albums were given to promotion This year the figure is likely to be nearer 80.

Pink Floyd Video Feature

ated in Bendestrof, near Hamburg is handling the production of a 90minute feature of EMI group Pink Flord on its concert appearance in Dortmund in the New Year. That major project apart, the stu

dios are consistently booked by leading pop artists and by German television units. Recent video productions have featured Tony Christie, U.K. singer, plus Boney M. and Richard Clayderman French pianist. Director Claus Ueberall is also using the studios to tane the television series "Germany a la Carte

With its product now sold in more than 12 countries. Videoring finds Boney M its top-seller and new titles include "Top Of The Pops," "Video Hrt Senvations" and "Blondie

NOVEMBER 22,1980

TELEX NO. 349

FROM:

PEER-SOUTHERN PRODUCTIONS GMBH MUEHLENKAMP 43 2000 HAMBURG 60 PHONE: 040/271 33 71 TELEX: 0213 387

N 0. 4 ANNOUNCEMENT

AFTER THE SUCCESSFUL START OF ELDORADO! THE NEW SINGLE BY THE PLATINUM GROUP GOOMBAY DANCE

PEER-SOUTHERN PRODUCTIONS HAMBURG ARE HAPPY TO ANNOUNCE THE RELEASE OF THEIR NEW ALBUM LAND OF GOLD .

IT'S GOING TO BE A BESTSELLER ALSO IN YOUR TERRITORY.

MORE NEWS IN OUR ANNOUNCEMENT NO. 5

PEER-SOUTHERN PRODUCTIONS MICHAEL KARNSTEDT

Billboard" Hits Of The World,

BRITAIN An of 11/15/80 Residues

Work . THE TIDE IS NIGH, Blondle.

1 WOMAN IN LOVE, Barbra Straisand.

CES SPECIAL BREW, Bad Manners.

SPECIAL BERW, Bad Manners, Magnet I COULD 86 SO GOOD FOR YOU. Damin's Winterman, ISM WHAT YOU'RE PROPOSING, Selbus Que, Versign Speed, School, David Borner, RCA FASHON, DOS BORNER, RCM FASHON, DOSE LINES REPORT, NEW LOVE LINES THIS BEFORE, Sephanos Mills, 20th Conduct.

OUT, Deythey, RCA IEN YOU ASK ABOUT LOVE. Matchbox, Magnet ME OLD SCENT, Rozy Music.

SAME OLD SCENE, INVASION Polyton
SUPER TROUPER, Abbo. Epic
THE EARTH OR'S SCREAMING,
USEA, Grotheste
ACE OF SPADES, Motorhaid, Broto
GOTTA PULL MYSELF TOGETHER.

Holans, Epic SUDDENLY, Olivia Hauston-John, Jet OME MAN WOMAN, Sheens Easten.

ONE MAN WOMAN, Sheens carrier, EMI ALL ABOUT LOVE, Air Supply, Arrists SY-BITING DYER, John Lanners,

Griffies

D.S.C.G., O'Tempo, Carrette

CSLEBRATION, Xools & Gang, De-Lie

BAGOY TROUSTES, Mederas, Soft

LDHING JUST FOR FUN, Kelly

Maria, Calibre

ARMY ORLANDES, Sale Bush, EMI

PASSION, Red Search, Givin

LOVE, THMES LOVE, George Bensen,

Warner Bros. WHY DO LOYERS BREAK EACH OTHERS HEARTS.

OTHERS NEARTS.
Showaddyaddy, Arista
WHAT'S IN A KISS, Gilbert
O Sullivae, CBS
I LINE WHAT YOU'RE DOING TO
ME, Yeave & Co. Escalibur
DON'T STAND SO CLOSE TO ME.

DON'T STAMD SO CLOSE TO ME.
Police, ASM
THE NIGHY, THE WINE AND THE
ROSES, United Gold, Creeke
BOUNGIE BOUNGIE, Gladys Keight
& Ples, C85
TM COMING OUT, Diana Ress.

EMI LOVELY ONE, Jacksons, Epic FALCON, Rsh Band, DJM CASANOVA, Colleg, Mercury INNERIT THE WIND, Witten Felder,

MCA LONELY TOGETHER, Barry Manilow

ALBUMS GUILTY, Barbra Sericand, CBS ZENYATTA MONDATTA, Police. AAM HOTTER THAN JULY, Stavie

DITER THAM JULY, Stevie
Wender, Motown
HIGS OF THE WILD FRONTIER,
Adam & Ants, CBS
DE OF SPADES, Motochead, Bruna
INE IN THE WEART OF THE CITY. Ministrate Linited Artists

HAT'S ORGANIZATION, Orchestra

Manosuvers in The Dark, Virgin
OT THE 9 O'CLOCK NEWS,
Various, BBC

Avita
COUNTRY LEGENOS, Various, Ronco
MAKING WAYES, Holans Epic
THE RIVER Bruca Springsteen, CBS
JUST SUPPOSIN', Stelus Que,

Vertigo LITTLE MISS DYNAMITE, Brends Lee, Warwick
THE LOVE ALBUM, Various, K tel
SCARY MONSTERS, David Bowis

STRONG ARM OF THE LAW, SALOR

Carrer

MEYER FOREYER, Nate Bunk, EMI
ABSOLUTELY, Maderes, Stiff
BREAKING GLASS, Mazel O'Conner
ASM
SIGNING OFF, UBIAG, Graduate
SMOXUES INTES, Sendia, Rek
THE VERY BESY OF EXTON JOHN.

FLESH AMD BLOOD, Reay Music

Vertigo THE VERY BEST OF DON MILEAN United Artists
FACES, Earth Wind & Fire, CBS
CHINATOWN, Thin Littly, Vertigo
REGGATTA DE BLANC, Police, Al

GIVE ME THE HIGHT, George Bemson, Warnier Bres. RADIO ACTIVE, Various, Ronco CONTRACTUAL OBLIGATION, Monby Python, Charlisma MY GENERATION, Who, Virgis TRIUMPH, Jackson, Epit SONG OF SEVEN, Jan Anderson,

Atlantic Mg AND BILLY WILLIAMS, Max Boyce, EMI STAGE STRUCK, Rory Gallagher, Chrysafia

CANADA (Coursely CBC's 60 Minutes As of 11/8:60 With A Bulleti

This Last Woods Nie Love, Barber Stresond 1 3 Woods Nie Love, Barber Stresond 2 1 ANOTHER ONE BITES THE DUST.

Queen, Calotte Bit Stresond 3 2 Bit Stresond Calotte Bit Stresond 3 2 March Calotte Bit Stresond 3 2 March Calotte Bit Stresond 3 7 DE WANDERS, Devos Summer 5 The Wanders 5 The Wander 5 The Wanders 5

Geffen HIT ME WITH YOUR BEST SHOT, Pat Benstar, Chrysalis HE'S SO SHY, Pointer Sixters, Planet LADT, Kenny Rogers, United Artists DON'T STAND SO CLOSE TO ME.

Police, A&M Police, A&M 155E, Carly Simon, Warner Bros. DREAMER, Supertramp, A&M I'M ALRIGHT, Kenny Loggins,

Columbia (E'S 50 COLD, Rolling Stones, Rolling Stones, PSIDE DOWN, Diata Ress, Melowa ANADU, Obis Revisor-Jahn / Balans Light Orchestra, Jet GOT YOU. Self: Enz. A&M BOK WHAT YOU'VE DONE TO ME.

Bas Scaggs, Colorobia WHIP IT, Davo, Warner Bros COULD I HAVE THIS DANCE, Anna Murray, Copital IJUST LIKE STARTING OVER, John

THE GAME, Queen, EMI GUILTY, Barbra Strevand, Columbia ZENYATTA MONDATTA, Police,

A&M THE RIVER, Bruce Springsteen, Columbia HMES OF PASSION, Pat Benatar, PARIS. Supertramp. ALM ONE STEP CLOSER, Double Bros.

WEST GERMANY As of 11/17/80

SANTA MARIA, Roland Kalses Hanta SANTA MARIA, Oliver Owens, MAN IN LOVE, Barbra Streisand.

CES UPSIDE DOWN, Diana Ross, Motown WHAT YOU'RE PROPOSING, Status

WHAT YOU'RE PROPOSING, Status Que, Vertigo PELS LIKE I'M IN LOVE, Roby Mario, Pye MOTHER OME BITES THE DUST, Queen, EMI MATADOR, Garland Jettreys, A&M TEN O'CLOCK POSTMAN, Secrel Service, Strand MASTER BLASTER, Stevie Worder,

Motoren DREAMIN', CIM Richard, EMI MORE THAN I CAN SAY, Leo Saper Chrysalis NNNY AND MARY, Robert

Pairwer, Island ASHES TO ASHES, David Bewig,

Electric Light Orchestra, Jet WEIL ES DICH GRET, Peter Mattay Retronomo ILDREN OF PARADISE, Gorey M.

HANSE BABOOSHAKA, Kate Bush, EMI MY QLD PIENO, Dana Ross. Melown EL DORADO, Goombey Dance Band, CBS THE WINNER TAKES IT ALL, Abbs.

ES GENT UM MEHR! Hewerd Carpendin, EMI DON'T STAND SO CLOSE TO ME, Pulce, AEM FOR YOUR LOVE, Pulse Rent, EMI BOBSY BROWN, Frank Zappa, CBS OOPS UPSIDE YOUR HEAD, Gap Band, Mercury 24 NEW

NT OOFB CAR MICHT WATER Petry, Hansa 28 29 COULD YOU BE LOWED. See Markey COULD YOU BE LONED, Bob Marky
& Wallers, Island
FIRE ON THE WATER, Orlando Rivs
Sound, Ariola
MIDNITE OT NAMO, Matchine,

ALBUMS REVANCNE, Poter Martey, NEVANCHE. Poler Martay,
Metronome
JAMES LAST SPIELT ROBERT
STOLZ, James Last, Polydor
THE TURN OF A FRIENDLY CARD,
Also Persons Project, Arista
BEAUTIFUL MOMENTS, Carpenter

Arcade
TRACUMEREIEN 2. Richard
Clayderman, Telefunken
ROCK SYMPHONY, London
Symphony Orchestry, Ariola
ZENYATTA MONDATTA. Police. ALM THE AMERICAN SUPERSTAR, Kenny

Rogers, Arcade KANADU, Soundtrack, Jet PARIS, Supertramp, A&M REVER FOREVER, Kate Bush, EMI CNANCE, Manfred Mann's RoM, Dschinghis Khan, Jupite JUST SUPPOSIN', Status Que.

JUST SUPPOSITE. Source Veritory
ONE STUNDE FUER DICH. Heward
Corporadale, EM
BACK IN BLACK, AC-DC, Atlantic
TRALUMEREEM, Rechard
Claydorman, Februshain
UNIVERGESSEN, Mario Lanca, RCA
GUILTY, Berther Sensiand, CBS
DIANA, Diana Ross, Motoren

This List Week Week 2 DANCING SISTER, Notions, Epic

DANCING SISTER, Nations, Edit.
(1989)

KAZE WA AMIRO, Saine Massario,
CB3.76my (Cloud)

KOBETO YO, Mayore (Towns, CO57

KOBETO YO, Mayore (Towns, CO57

KOBETO YO, Mayore (Towns, CO57

Materypers, North (CTV)

Materypers,

(Yamaha) SEXY NIGHT, Junko Minara, King SEXT HIGHT, Junko Mihara, King (Burning) SAYONARA NO-MUKOUGAWA, Momee Yamaguchi, CB5/Sony

Monne Tamaguchi, CR5/Serry (Telitys) NITOR: JOUZU, Miyuki Makajima, Aard Vark (Yamaka) AKAI UMBRELLA, Monta & Besthers, Philips (PMP) WARASA NO KATRRUSCRJ, Himms Go, CBS/Seny (Burning)
MR BLUE, Jonko Yagami
Discornin (Yariaha/PMP)
NAMIDA NAMIDA NO CAFETERAS,

Juscy Fruits, Columbia (JCM) SUPPAI NEIKEN, Yurni Tahigawa, Victor (Tonaka Promo) KOI HO HAPPY DATE, Notons, Epic

(PMP) IANDY GLASS, Yujiro Ishihara Teichiku (lenihara) FUTARI ZAKE, Miyaki Kuwanaka Yeichiku (OBC 'JCM) JEHNY WA GOKIGEN NANAME, Jacy Fruits, Columbia (P.N.

ALBUMS THE BEST, Junko Yogani, Discompte KOMKTO YO, Mayomi Hauwa, CRS/

SONY DANCING SISTERS, Notices, CES Sony INSHOUNA Mesashi Sada, Fred Flight SOYOKAZE-NO-ANGEL, Charyl Lade

Tolyllia EMI XANADU, Soundtrack, Jel THIS IS MY TRIAL, Moreon Yamaguchi, CBS: Sony SEXY NIGNY, Junko Mihara, King RIDE ON TIME, Yetsure Yemashita

RVC DRINK, Juicy Fruits, Columbia LOVE, Haska Kareni, Columbia CHIKASHITSU MO-MELODY, Kai Band Toshiba-UNI

QUILTY Barbra Strainend CBS ASIA NO KATASUMI DE Tabura Yoshida, FL TINY SUBBLES, Southern All Stars. Brothers, Warner Bros.

19 IB VII, Alco, Polyster

20 HEW McDOLE MAN, Bor Scaggs, CBS

NE STEP CLOSER Decine Brothers, Warner Bros.

International

U.K. Officials Blast Artists' 'High' Fees

singers, including big U.S. names, are becoming too "greedy" in terms of the unrealistic fees they are de manding, according to town cou cillors involved in running a 54 miltion entertainment complex near

And the "sky-high fees" could end in some urtists pricing themselves out of at least part of the U.K. con-A series of loss-making concerts at

the Fulcrum Center theatre Sloveh, Berkshire, has caused the outery from the town council. Helen Reddy is cited as asking a

fee of \$26.800 for a one-night production, taking the pound sterling as being equivalent to \$2.40. That evening, says the council, was the biggest financial flop, a loss of \$12,500 falling on the local ratepayers

demanded by Jack Jones, but his performance led to one of the small est losses, just \$950. The Three Degrees were

\$25,400 and the concert lost \$7,500 Marvin Gaye's fee for a show which lost \$550 was \$21,300. The concern featuring War, plus Blood, Sweat and Tears, lost \$8,825, the two groups charging a total \$11,000. Brush singer-comedian Max By-

graves, whose sing-along albums are massive sellers for PRT Records here, charged \$16,800 for an appearance which lost \$11,000 on the night. Says one Slough councillor: "The

fees simply are too high. We have to give the public value for money. If this kind of pricing goes on, some of these acts will price themselves out of action, certainly in our kind of

New Bird Whistles Help Intervox Re-Release Sell

ored a resounding hig seller here with the reissue of a hit of seven years ago, though this time with a new title and an orchestral augmen tation featuring the sounds of birds whistling In 7973, Lou Van Rymenont, of

Intervol unearthed a Swits sone his a local accordion player and turned it into a million seller under the title "Tehip Tehip," a highlight of the MIDEM of 1973 and eventual winner of four gold disks.

Then, in March this year, it was

rerecorded by Benelux Music in Holland under the title "De Vo-geltjes Dans," or "The Bird's Dance," with the birds added to the basic group Electronicas It has stayed in the Dutch Top 50 for more than five months, selling more than 100,000 singles and being featured on various compilations by K-tel.

Lou Van Rymenant rerecorded a th the original group Cash & Carry, also taking on the bird sounds, under the title "The Bird's Dance," But outside the Benefux regions, the song is enjoying a great There are two major releases or

ing in France under the title "The linked to a new dance style, illustrated on the record sleeves Two Dutch brass bands have also re-corded it. Under its original title Tchip Tchip," it is featured at each performance of the Barnum and Bailey circus in the U.S. Says Lou Von Rymenant: "In the

coming months, the melody will be reactivated all over the world, in both local and instrumental forms And it looks like being a highlight of MIDEM, 1981, in France

Producer Hentschel's LP Continued from page 62 get involved if it was someth time Oldfield, an individualist v

records almost single-handed, has worked with a producer. "It was Richard Branson's suggestion, a way of getting some new ideas. At first things were a bit awkward. Mike had already started and I would have liked a bit of time to get to know him, the way he worked But we went down the pub for a talk and after that it was a good 50/50 rela ttonship

doing an Oldfield himself, working on a solo album project ut the 16 track studio he has put together at calling it Hipposound. I've got MCI a computerized 1600 serie desk, racks of goodies. It's primarily for my own use I don't purticularly want to make it a commercial year ture at the moment, especially as the economic situation is so had The move to self-help and low

budget hus hit studios hard. There are exceptions the Townhouse very much the in-place so you can't get time there, but at a lot of the mid to upper range studios you can pick

Until the album is complete, production work takes second place "I do get quite a lot of work offered, of all different kinds There's always a large contingent of budding Elton Johns and Billy Joels But I'd unit

really exciting. It would be mee to find someone completely new. It's great fun working with well-established acts but they tend to be very conservative, especially they've had big success "Producing has dominated my ca-reer for the last few years, and now I

just want to keep my options open."

Greek Exports · Continued from page 61

comes a full member of the Euro pean Economic Community from January, 1981, the number of "un der-the-table" exports will anyway Customs and trade barriers will be

One executive, asking to rema anonymous, queries. "Since Europe is on its way to becoming, economic ally at least, one country, then who can stop anyone buying inter-national reperiore albums pressed in Greece if the quality is the same in anywhere else but the price is prohobly more reasonable?

Short-term suggestions preferred for discouraging the exports, such as for discouraging the exports, such as establishing pressing quotas or ras-ing retail prices, are not seen as fea-sible in Greece since they would women the already considerable pi-

Dommage, which sold about 500,000 albums in the province hefore breaking up.

Talbot also made use of low interest toan arrangements offered through the Quebec government and set up his own distribution company, Diskade, in the beginning of this year He is now looking at buying into a retail operation.

Street rumours in Montreal point

to Diskade purchasing the 20-store Discus chain, but Talbot refused to mment on this matter, saving only that he was moving into the retail market and that he would make an nent on the matter early

Today, however, Kebec-Disc is n nowerhouse label for Quebec pop arusts and through the distribution company. Talbot estimates his proftability has jumped nearly 50% Like many of the Quebec labels, Kebec-Disc avoids teleasing singles. except as promotional items for ra-The revolution that is taking place

here is, in many ways, very much to the besterment of Quebec's cultural roots. Over the past two years, the major labels such as CBS. Capitol and London have made dramatic cutbacks in staff and n&r investments in the province. It was suggested that with the

ondon Records pressing plant closing down, the Quebec indie industry would wilt, but in fact the opposite is

Talbot at Kebec-Disc echoes the thoughts of many when he suggests that with the majors moving out of the a&r field, the bidding wars have stopped and the independents have been better able to develop a select per of artists for the local mar-Many of the independents here

are prepared to shift manufacturing to Ontano if the London purchase by Brahms does not materialize. Some say the pressing equipment is outdated and prone to manufactuning defective disks, that to put the plant in operation would need a substantial cash outlay. Brahms' Guille mete counters that the equipment is worth purchasing and that Brahms is willing to spend the money to modernize the record pressing plant.

In some respects, the Quebec in dustry has moved backward, but the same parallel can be found in most major record markets in the world loday. A few big hits, a much larger tion lucky to return invest ment. In Quebec record budgets are generally, comparable with those offered by major labels in Canada

The one association that ties all the companies together in the province is Adisq Now operating for three years, membership is steep at \$300 a year and so far some 60 companies have joined. In return for the annual fees. Adisq organizes an an nual gala awards night, televised on a provincial television network, and organizes Quebec's presence at record industry trade fairs such as MIDEM and the annual NEC con-

Financial support to attend the trade fairs is sought, successfully so, from a variety of provincial and federal government departments.

General manager of the associ-ation is Madeleine Careau, and she says she has mixed feelings about the state of the province's industry night now She is optimistic that survival is ensured, however.

Key problems in her view, in-

ire of the Cinram plant. Added to this. Careau says that there is a trend in the province by the French language stations away from playing Quebecois disks, that these stations are cutting back in the quantity of

disks in daytime programming. She also suggests that the refue tance of the majors to dabble in Quebec a&r projects is restricting the number of artists available from recording and creating new hits for the French speaking population in

Home tuping is an issue of growing import in the province, too, a problem that Beaubec's Paul Hehert s very concerned with, noting that in the past year he has become much aware of the numbers of people that are opting to buy tape equipment and plugging into FM to augment their home music library.

Careau says that FM outlets in the province are not helping the prob-lem, that many of the stations are promoting album features on a regular basis and advertising uninterrupted play on new albums as part and parcel of station promo oncepts.

Adisq went as far as to complain to the broadcast regulatory body in Ottawa, she says, but was told that it was not a problem that they could deal with. That it was beyond their jurisdiction

On the surface, Montreal is very much the same city that it was three or four years back. The English and American superstars still draw large numbers of people to the Montreal Forum and the radio stations still w an obvious preference tow Anglo-rock, namely Genesis, Pink Floyd and Supertramp. But the frequency of these groups appearing in the city is diminishing, the number of out-of-province rock acts at area clubs is definitely down, and a certain segment of the indigenous Quebee music industry is definitely par ne automomy into a small, but well-heeled empire

Disco is still hugely popular in the province; new wave made a dent, however. At one time it was often heard that Montreal would become the next big record centre Now the trend setters seem content to isolate themselves from the Anglophone majority on the continent and concentrate on making the province's industry self-con tained, and by making regular trips to Europe to get hetter distribution for their product in France, Ger-many and Holland.

It is obvious that the Francophone market is becoming a smaller share of the overall pie, that Genesis, the Bee Gees and other world superstan will always dominate the charts here as they do almost everywhere else. But a small number of independents will have greater control of the French language record market. from production through manufac-turing and distribution. The one flaw in the blueprint is a pressing facility and if Brahms can acquire Cinram or the London facility, that, too, will be contained within the

New Appointment

OTTAWA-Rick Deegan, wellnown broadcaster and industryite here, has been appointed senior analyst with the Canadian Radio Commission.

Billboard lits Of The World

| П | 172 | U | | | C | V | U | | J |
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|--|---|---|---------------------------------|
| AUSTRALIA (Courtery Kent Music Repo | rty 2 | 3 MY OLD PIANO, Diana Ross, Motown 2 MAZIER BLASTER, Stovie Wonder, | |
| As of 11/10/80 to Last SWGLES | 1 1 | EMI | 1 |
| 4 WOMAN IN LOVE, Barter | Stantoned 4 | 4 WHAT YOU'RE PROPOSING, Status Quo, Vertigo | This |
| CBS COST. | seement. 5 | S FEELS LIKE I'M IN LOVE, Kelly | Wanh 2 |

BABOOSNIKA, Kate Bush, ENI MORE THAN I CAN SAY, Los Sayer.

Chrysalis MASTER BLASTER, Stevie Wonder

OREAMIN', COM Richard, EMI ASHES TO GENEZ, David Box RCA RCA FAME, Irone Care, RSQ UPSIDE DOWN, Diena Ross, Mote THE WANDERER, Donna Summer.

Geffen YOU SHOOK ME ALL NIGHT LONG, AC/DC, Albert HE'S SO SNY, Pointer Sixters,

THE WINNER TAKES IT 4LL AND ECNO BEACH, Martha & Mutther

Dindisc LIFE AT THE OUTPOST, Skatt Bros. Casablanca TWO FACES NAVE IT, OF 55, WE CAN OET TOGETHER, Flower

Regular NGMG IN THE 180s, Monito Festival
GIVE ME THE HIGHT, George
Bernson, Warner Bros
DON'T STAND SO CLOSE TO ME.
Pulice AAM
ANOTHER ONE BITES THE DUST.

ALBUMS
GUILTY, Barbra Rithland, CBS
SCARY MONSTERS, David Bowl
RCA
ZENYATTA MONDATTA, Palice.

ASM BACH IN BLACK, AG/DC, Albert ICE HOUSE, Flewers, Regular PARIS, Supertrains, ASM EAST, Cold Chieal, WEA THE MIVER, Bruce Springstoon, CBS NEVER FOREVER, Kete Bush, EMI FAME Securities RG.

Bersen, Warner Bros.
MONTY PYTHON'S CONTRACTUAL
OBLIGATION ALBUM, Charisma ING IN 4 F4NTASY, Loc Saver Chrysalis THE BOYS LIGHT UP, Australian

Crawl EMI HOTTER THAN JULY, Steve HOTTER THAN JULY, Stevie Wonder, Moleum STARDUST, Wille Nelson, CBS KANADU, Soundfrack, Jet SOUNDTRACK, Their Listy, Vertigo VOICES, Daryl Hall & John Outes,

RCA ONE TRICK PORT, Paul Simon Warner Bros.

ITALY As of 11/11/80 SINGLES

AMICO, Renale Zero, Zerolandis / BCA
UPSIDE DOWN, Disha Ross,
Moteun-CMI
OLYMPIC GAMES, Miguel Booo,
CBS-CGO-MIM
MAKE KISSES, Krisma, Polyder / Polygram
FIREMEZ (CANZOME TRISTE), Ivanio
Gradient, Moverbo Unor RCA
DOCK URAGANO, Glaren Bella,
GGD-MB AMICO, Renate Zero, Zerolandi

CGD-Main J 4HO ME, Spargo, Baby/CGD COULD YOU BE LOVED, Bob Marky 2 Wallers, Island Roards CAMTERO PER TE, I Pooh, CGD-MM RACUMIL Marcella, CB5 (CGD-MM COBRA. Retirery. Ariston Roards TO CHAMI AFRICA. Exan dyslone,

LUNA Gionei Teuril, Parades/CGD THE WANDERER Doors for

KAMORATI, Toto Cotugno Carosallo/Ricardi VENTO CALDO DELL ESTATE.

IL VENTO CALDO DELL ESTATE.
Aloc. EMI
TW ALIVE. Deciric Light Orchestrs.
Jai/CGD MM
STO CON TE, Ann Rusticano.
Yorksna/Polygrun
MASTER BLASTER, Stevic Wonder.
Medicage [CMI]

Metows/EMI SANTA M4RI4, Oliver Onlone, KTR

HOLLAND (Courtosy BUMA/STE As of 11/10/80 SINGLES

This Last SProber
Week Week
Wook I WOMAN IN LOVE, Barbre Streisand,
CAS

MEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills, 20

Century VE ME BACK MY LDVE, Maywood EMI CIVER'S SEAT, SNW 'N' Tears RC4 DN'T COME STONED 4NO DON'T TELL TRUDE, Max 'n' Speca.

CHR ME RROKEN HEARTS NEVER MENO, Telly Services, Papagayo

4LBUMS GUILTY, Barbra Strainand, CBS ZENYATTA MONDATTA, Police. 4 TOUCH OF DON WILLIAMS, K-tol PARTS, Supertramp, A&M WHEN A MAN LOVES A WOMAN. Purcy Sledge, K-tal HOTTER THAN JULY, Stavio

Wonder, Motown JUST SUPPOSIN', Status Que Vertigo REEN VALLEYS, BZN, Mercury EVER FOREVER, Rata Bush, EMI TORY STERREN GALA, Vanious,

SWEDEN

UPSIDE DOWN, Diena Ross, Motow MASTER BLASTER, Stryle Wonder,

ZANADU, Olivia Newton-John 2 Gactric Light Orchestry, Jet SOMMARNATT, Snywstavre, Maria-FAME, Irees Cars, RSO ONE MORE REGGAE FOR THE RO40, BRI Levelady, Charlsons 45A RODEN, Bytharze, Zhi WOMM IN LOVE, Berbre Streisan CBS

WOMAN IN LOVE, Barbry Stressed CRS SIX RIBBONS, Jon English, Frituna KOM OCN VARM DIG, Lease Lindborn Band, 2M

ALBUMS

EANADU, Soundtrack, Jet
FAME, Soundtrack, RSO
THE RIVER, Bruce Springsions, CBS
GUILTY, Rathrus Streland, CBS
MAKING MOVIES, Ours Strats. Vertige NGRE INAT LANDET, UN Lune

DIANA, Diana Ross, Molown SECONDS OF PLEASURE, Ro F-Beat FNYATTA MONDATTA, Police

> SPAIN As of 11/8/80

Dectric Light Orchevirs, Jet N'T STOP THE MUSIC, Village People, RC4
TE AMARE DON DIABLO Miguel

E AMARE DON DIABLO Miguel Bese, CBS OING BACK TO MY ROOTS, Richle Hovers, Nispower 'TURN FO LOVE TOU, Edity Grant, Movinghay HE WANGERER, Donna Summer,

Geffee SUN OF JAMANCA, Geombey Der Band, CBS EMOTIONAL RESCUE, Rolling Stones, Reling Stones
HEY, Julie Iglesias, CBS
SANTA LUCIA, Mirzel Res. Polyte

ALBUMS
NEY, Julio Iglesias, CRS
GIGANTISIMO, Various, 4riola
CART STOP THE NUSIC,
Soundtrack, RCA
UPRISING, Bob Merky & Walters

Island
ROCAHROL BUMERANG, Miguel
Ross, Polydor
ALL THAT JAZZ, Various, Foeogram
20 EXITOS DE ORO, Que Dinamico.

5 MIGUEL, Miguel Bose, CBS
7 EMOTIONAL RESCUE, Rolling
Stones, Reling Stones
10 GRANDES IDOLOS DEL REGGAE,
Versous, Kital

FINLAND As of 11/8-8

VAATTEET, Maukka Perusjalka Johanna THE WINNER TAKES IT ALL, Abba

> Geffen CHILDREN OF PARADISE, Boney M Harna TAHDON RAKASTELLA, Palla MINI

ALBUMS
MOOTTORTSE ON KUUMA, Pulle
MIS, Johanna
UNOHTUMATON ILTA, Francis
Grys, Shebard
TAALTA TULLAAN, Hassisen Kone

Poko IONITE OYNAMOS, Marchinez. Magnet NAMITS R. Various, Finnlevy IST OF, Craedence Clearwater Reviral, K tel RAUMLANO, Gheorge Zemphric

DIAHA, Diana Ross, Motown ANOTHER STRING OF NITS. Shadows, EMI CAN'T STOP THE MUSIC, Vilness Pages And The MUSIC, Vilness

> **PORTUGAL** As of 10/26/80

WEEKEND, Earth & Fire, Kiss CALL ME, Bloodie, Chryselis Fill TENING DOIS AMORES, Russe

DINGSC SE WINNER TAKES IT ALL, AND

Jose, Polydor PLAY THE GAME, Queen, EN ALBUMS
AR DE ROCK, Rui Veloso, EM
PETER GABRIEL IV. Charlema
OS GRANDES GRANDES EXITOS

Jose Cid, Orfer THE GAME, Queen, EMI DI4HA, Diama Ross, Motown MOUTN TO MOUTH, Lups In Casablanca EMOTIONAL RESCUE, Rolling Stones, Rolling Stones HOT STARS, Various, Polystar OFF THE WALL, Michael Jacks

> SOUTH AFRICA As of 11/15/80 SINGLES

Trutone Trutone INMAN IN LOVE, Barbra Streis

ANOTHER ONE BITES THE DUST.
Queen. EMI
THE WINNER TAKES IT ALL, About

EMI FANE, Irene Cars, RSO ROCK HARO, Susi Quatro, Rak SAMANTH4, David Lendon, Bullet DAOTIONAL RESCUE, Rolling

Stones, Rolling Stones UNKEN SAILOR, Bobn, Discount

Zilch Move

LONDON-Former Island Rec ords executive John Knowles is ap pointed to head Zilch Records, the new label formed earlier this year by Fred Cantrell First product will fea ture albums by Sean Tyla and the Skyscrapers. Zilch, currently finalizing U.K distribution, will go through Polydor in all overseas territones except France, where Underdog/Carrere will distribute.

Carol Connors has signed with ASCAP She has completed writing Legrand for the film "Falling In Love Again" and collaborating with David Shire on "I Need You Strong For Me" for "The Night The Light Went Out in Georgia" movie

of Florence, Ky, has purchased Rocket Manufacturing Co. of Gallatin, Tenn Rocket has been manurack as a merchandising tool since

Martine Signs Pact

NEW YORK Songwriter Laving Martine Jr has signed an exclusipublishing agreement with Uni-chappell Music (BMI). Martine song recorded by Elvis Presley

3rd World Writers' Woes Pondered At CISAC Meet

gress for the first time.

Substantial debate time was also given to the challenges and promises of the mass media and this stenimed from a report delivered by Georges Koumantos of Greece From a came resolutions urging governments to establish appropriate legis lation on home recording and cable television that "respects the norms laid down by the Bern Copyright

Austrian legislation recently enacted received a mix of criticism and praise. Its provisions on cahle tv. which effectively expropriate au

attacked by delegates. Provisions on however, were

warmly applauded. There were strong resolutions passed urging action to remedy specific abuses of composer-author rights in India, Brazil and Greece

council of CISAC, Britain's Performing Right Society (PRS) and GEMA, the West German perform ing and mechanical rights society headed the polling, with 340 votes each PRS council representatives are Richard Toeman (chairman. unve Michael Freegard. Societies elected to the c

the first time were JASRAC, the Japanese performing and mechanical rights organization, and SPADEM, French visual arts society. They re place Austria's AKM and Portugal's

Elected president of CISAC for the next two years was Polish writer Karol Malcuzynski, who replaces Stanley Adams of the U.S. U.K. composer Sir Lennox Berkeley, the head of PRS, was named vice presi-

Newcomers to the CISAC execu-

tive bureau, enlarged from 10 to 12 seats, were Boris Pankin, Soviet copyright agency VAAP. Gideon Roos, SAMRO of South Africa, Mihaly Ficsor, ARTISJUS of Hun gary; and Emilio SGAE of Spain. and Emilio Martinez Jimenez,

Reappointed to the bureau: Michael Freegard, PRS, UK., Luigi Conte, SIAE, Italy, Erich Schulze, GEMA, West Germany, Edgard Hoolanta, SABAM, Belgium: Marks, ASCAP, U.S.: John Mills CAPAC, Canada; Hans Nordmark, STIM. Sweden, and Jean-Loup Tournier, SACEM, France, Conte

was named chairman Leopoly Senghor, president of the Senegalese Republic, a patron of the Congress, was awarded CISAC's gold medal in recognition of his orceful and influential advocacy of

PUBLISHERS MEET IN L.A.

DAKAR, Senegal-The 32nd

Congress of the International Con federation of Societies of Authors and Composers (CISAC), staged here Nov. 3-7 for the first time on

African soil, took as one of its major

This discussion was sparked by a report from N'Dene N'Diaye, gen-

eral manager of the host society, the

Senegalese Copyright Bureau Dele-gates emphasized the importance of

establishing a practical framework for the administration of rights in

Among the 60-plus author-com-poser societies taking part were writers, lawyers and administrators

from other developing countries, no-

tably Algeria, Egypt, India, Nigeria and Hong Kong, The Indian society IPRS and the Hong Kong society,

debating themes the problems for ing composers and lyricists in the de-

veloping countries

these territories

LOS ANGELES-The Organiza tion of Creative Music Publisher holds a seminar Thursday (20) here at CBS Records with the subject The Publishing and Recording In

Participating are Danny Davis. senior promotion vice president at Casablanca Records; Charlie Minor, A&M Records vice president executive director of promotion; Barry Fiedel, president of Tip Sheet and Feed Back, and Billy Moshel. vice president and general manager

It is being held at 6 30 p.m. with non-members paying \$5

AGAC Seminar NEW YORK -The American

Guild of Authors & Composers Foundation will be taking part in a songwriter seminar at the New

ark Public Library Saturday (22). Norman Dolph, lyricist and AGAC council member and instructor of one of the guild's ongoing writer workshops, "The Strategy Of The Hit Single," will be discussing AGAC's protective services and ed ucational programs. Also set to pear is Gerald Marks of ASCAP The program starts at 2 p.m in the fourth floor auditorium of the lihrary, 5 Washington St. For further details. Ginni Wiemer can be con tacted at the library at (201) 733-

Goes To ASCAP

Yesterday Dreams" with Michel

Willis Buys Rocket

NEW YORK Willis Music Co.

"Way Down," the last new

'WE'RE IN BED TOGETHER'

Fischer Seeking Closer **Publisher Promo Thrust**

sic Johbers, a nationwide mu print jobber with a combined total of nearly one million titles on hand at johber/retail locations in New rk Chicago and Los Angeles, is ore integrated prom tional efforts between itself and mu

sic publishers In presenting ourselves as a national jobber, we take the position that we, the music publisher and re-tailer are in bed together. Yet pub-lishers are still skeptical of our sincenty in working with them. declares Steve Einhorn, director of

Einhorn says that while Fischer is tional dollars than in the past," only the "shurp" publishers are hopping on the handwagon, with a slower response from others

"We're also trying," he adds, "to hound publishers to give us more promotional tools to pass on to retail accounts. We just don't want to sell Fischer has just completed what

Einhorn terms a "successful" test of a prepak/free rack promotion utilizing Fischer's own method and piano books, and is hopeful that this can extend to other music publishers as well. "We're encouraged by the response because it's product that doesn't normally lend itself to this

One area that Fischer's jobbine

NEW YORK-Gimbel's two

Manhattan stores will reestablish

record departments under a fease

setup by the Jack Grossman Com

Jack Growman, the veteran

wholesaler/retailer says that the de-

nartments will be ready for business

by Tuesday (25) in time to take ad-

Gimbel's has not been a factor in

recording sales since the nud-70s and a return to this area may base

heen signafled by the departure soon

Grossman adds that in addition to

recording inventory, he plans to of-

of Korvettes from the local scene

vantage of heavy holiday traffic

Gimbel's In N.Y. Resumes

Retailing Of Disks & Tapes

notes Einhorn, is that of racking

We frankly don't know how to make a buck here. Some other firms do it and presumably do it well. Our three branch managers have a lot of autonomy and they could certainly go out and rack at any time

The major problem. Einhorn indicates, is a "very strict" returns policy a general condition in the nrint field One of the reasons the print field has survived the downturn is the lact we don't sell on a returnable basis other than goods allowed by the nublisher which we indicate in our

The tight returns policy, adds Lip ton Nemser, manager of the New York office sits well with Fischer since so many books are likely to be returned in "terrible condition

Sales on the jobbing level are running comfortably ahead of last year at all locations," reports Einhorn. "We are acquiring new ac counts at a rapid rate." Sold on a daily basis are approximately 10,000 accounts, with an additional 5,000 who are sold on an "intermittent basis. About 1,000 accounts are sold by 10 sales reps through a nation wide Watts line.

As for the heavy holiday sales pe-

fer hoth prerecorded videotane and

Gimbel's, one of the city's oldest

department store chains, considers

as its flagship stores. There are eight

more stores in the Metropolitan area and Grossman hints that should

things go well, he may lease other

last year, Grossman started his

own chain on Long Island called Music Market There are now five

units, the latest having opened a

Grossman says he projects a

other six Music Market openings in

month ago in Massapequa

1981 on a free-standing basis

blank video and audio tape

riod. Nemser reports that Christmas sheet and folio sales so far are double that of 1979 Of Fischer's three jobbing loca-

of a total of 100,000 square feet of warehousing space The Chicago unit also houses an IBM 34 computerized system that was involved in a reprogramming of Fischer's monthly nents to accounts.

"Our customers are generally not accountants." notes Einhorn, a former controller at Sesame Street Records who also spent five years in artist administration at CBS Records "It's a thorough statemen counts need to pay their bills." Chicago is also the only location where Fischer also makes available musical accessories

In addition to the retail/johl tuations in New York, Chicago and Los Angeles, Fischer, a print factor since the '20s, also operates a retail-only location in Boston. And in addition to domestic print, the company offers foreign product from such firm's as France's Leduc. Germany's Henle, England's Bosworth and a full-line of texts and lin-

This broad inventory has give hirth to a Fischer "Buyer's Guide issued three times a year and listing about 7,000 titles. The monthly guide also contains a "Flip The Flap" promotion, offering a 50% "It's good product," says Nemser

worked out in conjunction with publishers Publishers are literally on a waiting list wanting to he part

N.Y. Task Force **Hosting Seminar**

NEW YORK-"Songwriters & Publishers Perspective" will be the econd seminar hosted by the New York Music Task Force here Mon Moderated by songwester Jona-

than Holtzman, the seminar panelfor vice president of Chappell Music, Susan McKusker, president of Sumac/Louise Jack Music, Mark Sanieth, country writer and cofoun-der of Sugar 'N Soul Music, and writer George David Weiss

The seminar will take place start-ing at 7 p.m. at Uncle Lulus, 16 W 56th St. Only 40 reservations will be accepted. They can be made by call-ing (212) 541-9291 after 3 p.m.

BMI. Memphis State Host Songwriter Shop MEMPHIS-BMI and Memphis

State Univ.'s communication and fine arts department recently board Songwriters and Composers Workshop for more than 80 attend The sessions dealt with all aspect

of songwitting from basic crafting of lyrics to analyzing the current sone market. John Braheny and Len Chandler, codirectors of the Los Angeles Songwriters Showcase, taught the sessions, critiquing submitted tapes from participants and shanng tips on making the material more commercially acceptable

This event was patterned after the weekly "Cassette Roulette," hosted by BMI, at the Los Angeles Songwriters Showcase, in which vis iting publishers provide song eval

Highlighting the local program way a session featuring music attor ney Jim Zumwalt and producer songwriter David Porter Porter, au thor of such hits as "Soul Man" and
"I Thank You" with Isaac Haves, talked about the creative aspects of both writing and producing, while of musical artists, discussed the legal aspects of publishing and song-

ASCAP Workshop For Movie Scoring

LOS ANGELES-The first ses ion for ASCAP's newly created West Coast film scoring workshop begins Tuesday (25) with mu composers Fred Karlin, John Addi son, Bill Conti, David Rose, Leonard Rosenman. David Shire and motion picture producer Ross Hunter. It is being held at film pro-ducer Tony Bill's studio complex

The eight-week program under the aegis of ASCAP's George Duning is free to those selected. Deadline for applicants to submit tapes to ASCAP's West Coast office is Wednesday (19).

3 Columbia Folios

NEW YORK - Columbia Picture Publications has usued three new folios They include "The Best Of Anne Murray" (\$8.95), "Female Su perstur Songhook" (\$12.951 and "Dan Coates" Best 50 Golden Pops" (\$8.95). The company also states it's readying the release of the matching with Hose

Frampton's 'Escape'

Eckerman says he tried to bargain with the promoter, who had the group's passports. After a trip to the police station and an appearance be-fore a judge. Eckerman was told the group would have to stay in Panama at least a week until the case could

"We wanted to get out," Ecker-"We wanted to get out," Ecker-man says. "The promoter obviously had the power to keep us in the country for a long time. The police cooperated with him fully. A drug frame-up or something like that was

always in our minds. While Eckerman tried to get the promoter to lower his price, he says he also sent his production manager to the airport to try to arrange a flight out. "He had to leave through a rear entrance of the hotel," Eckerman says. "We were being watched Fortunately, the hotel was only five minutes from the airport

Eckeman says he burgained the promoter down to \$8,000, and fur-ther stalled for time with the ruse that he would have to scrape up the While the promoter sat in a hotel

waiting for Eckerman to get hack to him, the group slipped out the rear of the hotel and drove to the

Tickets had been purchased and boarding passes obtained, but Eckerman is still not sure how the group anaged to board the flight on a U.S. carrier without passports. Panamanian authorities require that passports be stamped upon leaving

They stamped our hoarding pusses," says Eckerman. "All I know is that the U.S. government people were helpful, but we had to do some pretty fast talking to get on the plane They were holding it on the

The group arrived safely in Miami, got new equipment from New York and played the Puerto Ri-can gig on schedule. "The Puerto Rican promoter had already figured the date would be cancelled." says Eckerman

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May we suggest that this year, in the true spirit of the season, you inform the people on your list that you have contributed, in their names, to the T.J. Martell Memorial Foundation.

The Martell Foundation is a charity that was founded and is totally supported by the music industry. All monies donated are used exclusively to research one of the most devastating diseases known to mankind, Leukemia, A disease that kills over 50.000 people a year.

It is the Foundation's hope that with your help we will one day conquer this destructive disease.

Thank you. Your gift will mean so much to so many people.

The T.J. Martell Memorial Foundation 1370 Avenue of the Americas New York, NY 10019 Telephone: (212) 245-1818

PROGRAM BEAMS WEDNESDAY (19)

NBC-TV's 'Jukebox Tribute' At Odds With AMOA's Picks

record of the year-Funkstown.

Kenny Rogers; artist of the year

vorite artist Elvis Preslev

Kenny Rogers, and hest all time fa-

Stivers' NBC show lists only 10

categories, with three nominees in

each Pop male artist is Kenny Rog-

er with nominees including Billy

Joel and Boh Seger, pop female goes in Olivia Newton-John over Bette

Midler and Linda Ronstadt; soul

group winner is the Commodores.

tans and the Spinners; country fe-male artist is Crystal Gayle with Bar-

bara Mandrell and Anne Murray as

nominces; country male artist is

Kenny Rogers, with Willie Nelson and Eddie Rabbitt also nominated

Radge Boys, who performed as well, with the Statler Brothers and the

Charlie Daniels hand the other

nominations. The pop record goes to "The Rose" by Bette Midler with "Coward Of The County" and

"Sexy Eyes" by Dr. Hook listed Bob Seger's "Against The Wind

winner of the official AMOA plaque, isn't mentioned. The top

County" over "It's Hard To Be

Hamble" hy Mac Davis and "I'd

ntry record is "Coward Of The

The top country group is the Oak

with competition from the Manh

LAS VEGAS—The airing of "A Tribute To The National Jukebox Awards" on NBC-TV Wednesday t 19) will not be in all filiation with the Amusement Music Operators Assn. And the awards presented on the broadcast will go to a slightly different list of winners than has been already announced (Billboard, Nov. 15, 1980).

Last year's broadcast, produced by Stiver and Associates for NBC. had been a cooperative effort. The AMOA presented its annual 17th awards Nov. 2 at the Conrad Hilton Hotel in Chicago. Stiver is producing the show for NBC this year based on an independent survey

We were working with Bob Stiver." says AMOA assistant executive vice president Leo Droste, "who in turn was negotiating with NBC. Last year, we had already conducted the awards polling when the compliance and practices division of NBC stepped in and said our methodology did not meet their requirements. So it was retitled as a 'tribute to the awards before broadcasting

When we began negotiating for the show this year, we were unable to reach an agreement with the other parties and we chose to make our selection as we had in the past 16

settlement to allow Stiver and Associates to proceed with its tribute program this year. We have applied for trademark status for the jukebox awards and that application is on

The AMOA awards are based on actual playwheel records. The playwheel is a device inside each jukebox which records which selections are played.

The associ passes some 1,400 members and is based on a parital year, from Jan 1 to Aug 31 The 1980 balloting took place in early October, with tabula tions by CPA Walter Hughes and Associates of Chicago.

The AMOA made the first announcement of its winners Oct 10 Stiver and Associates surveyed 5,000 operators according to Bob Synes, a Stiver research and development executive That halloting took place under NBC scrutiny and was handled by Market Facts, Inc.
of Chicago and tabulations by Arthur Anderson and Co also of Chi-

The Stiver tribute was to Camara Palace with cohosts Dehbu Reynolds, Paul Anka and Bill Cosby. Highlights include a monolog on jukeboxes by Cosby, a rare to appearance by Cab Calloway sing-ing "Minnie The Moocher" and Kenny Rogers presenting "Lady" producer Lionel Richie Jr of the modores with a plannum single and double platinum album for Rogers' current hit

The official AMOA jukehox awards had the following winners: most promising new talent of the year-Christopher Cross, Warner Bros., pop record of the year-"Against The Wind," Boh Seger, "Against The Wind," Boh Seger, pop male artist of the year-Billy Joel, Columbia Records, pop female artist of the year-Linda Ronstadt, Asylum Records, country record of the year-"Coward Of The County, Kenny Rogers; country male artist-Kenny Rogers, United Artists, fe nale country artist-Crystal Gayle, Columbia Records; rock record the year-"Another Brick In The

Love To Lay You Down" by Con year Bob Seger, Capitol, soul way Twitty.

Overall most played record is Lipps, Inc., Casahlanca, record of the year... "Coward Of The County."

"Coward Of The County" against "Funkytown" and "Hard To Be Hamble "Overall most played artist is Kenny Rogers over Billy Joel and Bob Seger. Rogers garners five trophies in the ty version of the tuke hox awards.

The special includes perform-ances by Debbie Reynolds, Paul Anka, Stephanie Mills, the Modernnaires, Johnny Desmond, the Tur-tles, Roger Williams, Rosemary Eddie Fisher, Paul Williams. Hadson Brothers, Mickey . Billy Joel, Bobby Vinton, Helen Forrest, Chuck Berry, Margaret Whiting, Fabian Forte, Jim Staf-ford, Gene Barry, Ken Mucha impersonating Bette Midler, J.C. Cooper impersonating Diana Ross, Rupert Holmes, Jack Jones and Johnny Lee.

Segal, Hersh Link LOS ANGELES-Lloyd Segal

and Jeffrey Hersh have merged their business offices into one location at 1116 Cory Ave. Segal manages Nick Gilder and Leda Grace and Hersh handles business affairs for Bonnie Raitt They also co-manage Manfred Mann, whose new Warner Bros LP is due next month

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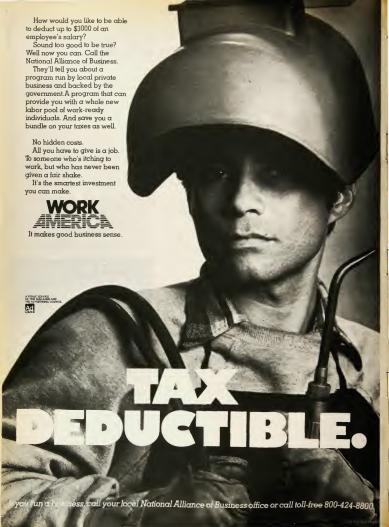
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BILLBOARD

Pop Music Breakthrough On TV Soap Shows

Turns," NBC fields "The Doctors." "Days Of Our Lives," "Another World" and "Texas," ABC shows "All My Children," "One Life To Live," "The Edge Of Night," "Gen-eral Hospital" and "Ryan's Hope." Seven of these use pop music in

varying amounts. younger characters in the program n order to make daytime serials more up-to-date, discos, roller skat-

A check with persons involved with these serials shows that contemporary music is becoming a bigger part of serial music, though there are entations on its use Contemporary music is usually restricted to the

ng exercise classes and other facets of youth culture have been written "A punky kid's not going to sit man," offers Jorn Winther, producer of ABC's "All My Children" our scenes at the student grill and the student hangout, we're using the Ramones, Dave Valentin, the tenders, Bruce Springsteen, Graham Parker and the B-52s "

On one set, we have a jukebox, says Tom James, music supervisor for NBC's "Texas." "In it, there's music by Willie Nelson, Wayton Jennings, Charlie Daniels, J.J. Cale. Linda Ronstadt, Dolly Parton and Tanimy Wynette

Jill Diamond, a mu with Elliot Lawrence Productions which does CBS' "Search For Tomorrow" and ABC's "The Edge Of Night," adds "When there are young people on the show. I'll use as the Crusaders, the Love Unlimited Orchestra, Joe Cocker, Jackie Wilson and Melissa Manchester have been heard. Manchester made

a suest appearance on one show A program which has taken the ABC's "One Life To Live." A story line concerning a struggling country singer was flashed up by guest ap

pearances by country artist Bill An-We thought it would be a one-time proposition," notes "One Life To Live" producer Joseph Stuart "But the audience loved it So, we've brought Bill in to do it again." And Wayne Massey, who ortrays a country singer on the show, has gotten an actual contract

with Polydor However, all producers are not in favor of pop music. "Using it is not necessarily a good option," counters Dorothy Krantz, vice president of

Score Productions which provides much of the music for NBC's "The "Leva" had "Another "If every show was using the top 10 for its music, the program would lose its individual stamp You'd be hearing the same songs." She acknowledges that "Texas" does

that aspect is limited. Juhn Conhoy, executive producer of CBS' "The Young And The Restless" does not use any considerable amount of contemporary must We don't have a standing in a high that would be right," he notes. "But

if we did, we wouldn't use modern music just to use it. You have to con sider the elderly and others who may not be interested The time of day seems to have an effect on the amount of pop m used "'General Hospital' has a

We use songs that have moved across and become middle-of-the sic is generated by Curtom, Irene Cara, who enjoys a top five and top

We have to be careful about alienation " admits Jill Diamond. Our base is still the Midwestern consumer. Soaps are still geared to the housewife. I can go just so far." (Continued on page 72)

Diamond of "Search For Tomor-

row" and "The Edge Of Night." "be

Diamond's shows, "Search For To

morrow" airs in the mornings and "Edge Of Night" is a late afternoon

"We have a big audience on

It is reputedly a favorite

ampuses," says Jorn Winther of

lunchtime diversion with many stu-dents and working people. "We

haven't had any negative response to the music. Our only response has

been people wanting to hear more of

"We take the middle-of-the-road

their favorite artists" says Winther

senh Stuart of "One Life To Live.

Our general audience is not made

up of died-in-the-wool country fans.

cause it's on in the afternoons.

Curtom Hires 8 RSO-Dropped Promo Reps

Mary Stuart per our contractual ob

tration to him as far as how many otion men he feels are neces

Sources claim Stuart sent Coury a letter following "the mass firing trongly voicing his displeasure at the move, reportedly charging Cours with breach of contract and taking Coury to task for finng a single group of employes—namely

Comments Coury. "I do not have lot of product to release. I hire in denendent promotion men because l do not have a continual flow of r&b product. Our only source of r&b duct until now has been from

*Between now and February I have no albums or singles other than a Linda Clifford record and the Curtis Mayfield LP that's been out a couple of months. So the majority of those sales that would have been generated are generated already. I cannot justify economically or oth erwise retaining promotion men whether they are r&b or pop." The hiring of the cight independ-

ents by Curtom is said to be a move brought on by the label's immediate need for people familiar with Curtom's product. The company has new releases by Linda Clifford and

Curtom is further said to fear the loss of this product without proper promotion. Other artists on the label are Mayfield, Ava Cherry, TTF and Gavin Christopher.

All of the "new" independent promo reps handled Curtom's prod-uct at RSO. The indies retained are Stephanie McCoy (Charlotte). Sunny Allen (Atlanta), Wayne Joel (Philadelphia), Woody Johnson (Baltimore/Washington), Bill Craig cago), Tony Price (Dallas) and Ur-

sic and radio officials? Says J.J. Johnson, program direc-tor at L.A.'s K.D.A.Y.-AM. "What are

we supposed to think As to whether RSO's decision affeets radio, Johnson says, "Frankly it affects my attitude That's not to say that I will keep RSO's records off the air, that would be an unprofessional approach to the situation But it doesn't do anything positive for my attitude."

Reg Henry, New Orleans anuncer and head of the Young Black Programmers Coabtion, says "From a personal level and not from the organization or the station, the RSO move is shocking in that it could be pointing to another trend If a trend develops from this, it could lead to the eradication of black promotion people at other labels

'It would be tragic if RSO can get innort from stations without I hlack promotion people," he

"It's funky," says Jimmy Bee of

RIAA Certified Records

Platinum LPs

une A Piano But You Can't Tunc A Fish" on Epic. Disk is its second

It's sickening," says Stonewall Jackson music director at WMBM AM in Miami. "It appears to be a had move on RSO's part Practically any record company with black product will admit that black music is what's happening now

'If any company wants to have product that sells, it does not cut i entire staff in a particular area. It makes sure it has good product."

Says Keith Adams, program di-rector at KDIA-AM in San Francisco, "I look at the situation from two standpoints. One is a business the other is morality. The two sel-

"My overall thinking is that business management should have total autonomy to do what's right for the sound like I'm defending the post tion they (RSO) have taken But I think that at this time with what's happening in the country, we must start working within the framework of honesty, justice and morality

This means that we have got to ow reward productivity reward for productivity is loss of a job then there's no motivation to do

the job. And from the station's stand point, there would be no motivation to play a record. I'm not going to say that I will not play another RSO record because RSO fired all of its black music promotion people. I will say that this signals to me that RSO is no longer interested in being in the black music field so I can start looking to other labels for material.

This appears to be a husiness de cision the company has made and it (RSO) appears to be waving a red flag saying 'we can't compete in the 20 singles from the LP "Fame" is signed to RSO.

Billboord Hot Lotin LPs

LOS ANGELES (Pop) TITLE-Arint Label & Rumber (Detributing Label) VICENTE FERNANDEZ JOSE LUIS RODRIGUEZ CAMILO SESTO EMMANUEL

JUAN GABRIEL MERCEOES CASTRO ESTELA NUNEZ ROCIO OURCAL

JULIO IGLESIAS RAMON AYALA ROCIO IURADO LUPITA DALESIO

JUAN GABRIEL

LOS FELINOS CAMILO SESTO CARLOS Y JOSE

LOS HUMILDES LA PEQUENA COMPANIA

JOSE LUIS ROORIGUEZ ROBERTO CARLOS

IOSE MARIA NAPOLEON PEDRITO FERNANDEZ

LOS CADETES DE LIMARES BEATRIZ ADRIANA

MIAMI (Salsa) TITLE-Artest Label & Number (Distributing Label)

CELIA, JOHNNY, & PETE INDIA DE ORIENTE PAPAITO

ne a Abertardo Barreso S.A.R. 1014 BOBBY VALENTIN OSCAR OF LEON

CONJUNTO CREMA RUBEN BLACES

CHARANGA CASINO EL GRAN COMBO

CUCO BALOY & VIRTUOSOS ANOY MONTANEZ

FANIA ALL STARS RAFAEL CORTUO mas Le puedo dar Velvet 3016

ORQUESTA LA TERRIFICA LALO RODRIGUEZ

MIGUEL CRUZ & SKINS WILFRIDO VARGAS

HUGO BLANCO HECTOR LAVOE

SAMMY GONZALEZ SALSA MAYOR

PAPAITO

IOHNNY PACHECO WILLIE ROSARIO El de a 20 de Willie TH 2103

Bainbridge Label a Haven For MOR head of Motown International here · Continued from page 15 campaign to perk interest among simple as getting those many MOR ons back to attributing song title Bainbridge has acquired the Time

and artist when they broadcast a recording," Marshall states. Schlicht-ing, whose Disc Location in suburban Sherman Oaks (Billboard, Feb. 10, 1980) supplies hard-to-find al-bums for such stations and their Schlichting, who will operate as

the promotional division of Bainbridge, is also trying to ally major od music syndicators such Broadcast Programming Inter-national, Drake/Chenault and Con-

Recordings catalog, which Bobby Shad sold to Ampex, from the Northern California firm The first release of \$7.98 suggested list albums, available on LP and cassette bums, available on LP and cassette, will include 30 MOR packages by such artists as Hugo Montenegro, Gordon Jenkins, Billy May, Jerry Fielding, Marian McPartland, Hal Richard Heyman and Al Caiola. Marshall sees about 90 new album releases annually

Armstrong, for the past five years

until his departure early this year, is in charge of global licensing. Arm strong will visit U.K. and the Continent early in 1981 to consolidate li censees, with the stress on linking with affiliates who have strong adul contemporary catalogs which might be distributed in the U.S. by Bain-Thus far, Marshall has appointed

Aquarius, Hartford, Conn : Action, Cleveland; and Progress, Chicago, as part of his domestic distribution corps. Present planning calls for Bainbridge to open an East Coast of fice and employ reps in some areas.

Appel admits the reason Radio Shack is adopting a CED-like player is RCA's formidable software buildup and manufacturing capa-

But the decision, he emphasizes, does not mean Radio Shack won't carry another videodisk system "It's conceivable we may have two

systems," he notes, "Even in June, if there are two viable systems out Music involvement, he further

notes, would take the form of joint ventures with programmers or else an in-house situation if a good opportunity presented itself.

"If someone came to us with an unsigned rock group," he speculates. we would consider some sort of deal and have disks custom pressed Just imagine, if that group was on a disk in several thousand of our stores, or played in the windows of a lot of those stores, it could break that group conceivably. Our impact is the size of our distribution We could be a vehicle for exposing a w artist

Radio Shack will not be set up itself for pressing. Appel further explains. If there was a joint venture. he indicates, the chain would samply contract to press outside

Appel does believe that music particularly with the advent of the stereo videodisk, will be a prime catalvst in the home video marketplace. Radio Shack will inventory a wide assortment of disks

Pop Music Hits Soaps · Continued from page 71

"Music never takes over the show," offers Gloria Monty of "General Hospital" which has uti-lized sounds by Jermaine Jackson. the B-52s and Herb Alpert. "If I were having long sequences of mu sic, then I would expect some com

Even the unnamed orchestral music which still dominates most of the serials' soundtracks, has become up-dated. "This music has evolved." agrees Tom James of "Texas." "It's

become contemporary without in terfering with the dialog "The days of organ music are per," echoes Jorn Winther "We have a music library which we use

for every range of human emotion One complaint about the use of pop music from producers is that it tends to smother dialog "Music should be as unobtrusive as possible and most contemporary music is " adds Diamond.

That's why some senals use instrumental tracks without vocals "We go with the vocal versions."
counters Winther. "That's what you hear in real life You just keep it down so it doesn't interfere."

Despite some objections, the general outlook for pop music on day time serials seems to he rosy. "Four years ago when I started, except for an occasional Jane Olivor song there was no contemporary music in the shows I'm involved with " com

Concludes "General Hospital's" pop music on soap operas. We're up



Orchestra's Yukihiro Takahashi and Ryiuchl Sakamoto, following the Japa nese group's performance at the A&M Chaplin Stage which was also broad cast live via satellite back to Japan

Muzak Foreground Music Starting At First Of Year LOS ANGELES-Muzak plans to

begin a foreground music service Jan. I featuring recordings licensed from record companies of contem-porary artists. Whereas its background music service is used primarily in businesses and factories to increase productivity of workers, the new service will be geared toward places like boutiques and restau-In comparison with background

music, which consists of rearrangements of popular songs done in all instrumental versions, the foreground music will be original recordings, many with vocals. Every month a new 16-hour package will he compiled and sent to subscribers.

Muzak has licensed between 60% and 70% of the music it needs to be gin the service, according to Jack Carroll, corporate counsel, and is discussing gaining access to more with several record companies including Arista, PolyGram and Capi-

Capitol doesn't think the promotional value of the foreground music

Musicians Still Stalled · Continued from page 15

Mike Melvoin, strike committee cochairman, says one positive side effect is that musicians from the rest of the country are taking notice. "The strike has been nation-alized," he says "At first this had

pertained to film and television and much of that work is done here. But, when the video issue was introduced, we're getting support from Vancouver, Philadelphia, Dallas, Montreal and Toronto

Due to a lack of funds, the AFM has not been able to gain as much support from the public as it would like, though benefits are planned in the near future. Melvoin says one idea being tossed around is to have striking musicians produce a record "It wouldn't be a polemic," ex

plains Melvoin "It would be about many songs have been about and what this strike is for "

Picketing continues at the seven major studios of Universal, Walt Disney, Paramount, MGM, 20th Century-Fox, Hanna-Barbera and the Burbank Studios Melyoin adds that the musicians

have received isolated support from some Teamsters workers, who are refusing to deliver goods across picket lines at some studios

use of its artists' music and would expect payment for it, says Arnold Holland, director of business affairs for the label. PolyGram executives are also questioning whether or not the new music ser crease record sales. Although Muzak is developing

promotional items such as posters wall mountings and flyers listing artists, songs and labels to aid record companies in using the foreground service as a marketing tool, there is still the problem of selection identification by the listener because ongs are not identified as they are played Carroll has said that since most of

the selections programmed have charted and received display, people may be familiar with them. He notes that the music service will also pro-vide an outlet for the exposure of new artists' material Muzak franchisees have sup

posedly responded positively to the idea of a foreground music service. Those who subscribe will be charged a fee competitive with that charged for the background music serv Muzak, a subsidiary of the Tele-

prompter Corp., plans to begin the program in the U.S. with possible expansion to Canada and Europe if it is successful here

Management For Producers Bows LOS ANGELES-Artist manager

Bud Prager has formed a new division called the Producers Group that will specialize in the management of record producers. Thus far six producers are sinned

to the group: Barry Blue (Heatwave, Cheryl Lynn); Jimmy Douglass (Roberta Flack, Carillo, Slave); Bruce Fairbairn (Prism, Ian Lloyd, Lover Boy); Murray Krugman (Blue Oyster Cult, Dictators, Johnny Winter). Martin Rushent (Lam Gomm. Rachel Sweet, Buzzcocks), and Alan Winstanely (Madness, Lene Lovich, Rumour, Original Mirrors).

"No one has undertaken the management of producers in the same nse as managing artists," contends Prager, who manages Foreigner, Sniff & the Tears, Ian Lloyd and Original Mirrors.
"We plan to take quality produc

ers with credits and promote their panies aren't aware of them. The record companies go to the same people over and over again regard-less of the size of the act." Rock'n' Rolling

Marcucci Sees His Career In a Movie

NEW YORK.—Who is Bob Marcucci, and why would anybody want to make a film about him? But somebody—United Artists—did make a major fea-ture, "The Idolmaker," which has opened in New York. The soundtrack LP. with music and lyrics by Jeff Barry is

being released by A&M Marcucci is listed as the technical advisor on the film, but he is more. The movie, the story about a music hustler in the '50s who brings to fame and then loses two teen idols, is the story of Marcucci, who found and man aged Frankie Avalon and then Fahian until 1964 "I have not been involved in the

sic business for a while," says Marcucci, who formed in 1957 Chancellor Records, which, he says, was the first independent label to sign a distribution deal with a major tributor when it pacted with ABC-Paramount in the late '50s In real life as in the film, Mai cucci, played by Ray Sharkey, felt

that you had to have "the look" to be a pop star at the time. Consequently he discovered and groomed a young horn player into a pop singer (Ava lon). Later, he discovered another young man with the same star quality, whom he promoted and sold first as an image, a nicture, before his neophyte singer ever sang a note before a major audience There are, however, some diffe

ences between film and reality. Marcucci remembers. He discovered Fabian on a doorsten in Philadelphia. not as a bus boy in New York When he had his two young stars under contract they did not fight with each other, and their partings with Mar-cucci were more amiable and less dramatic than in the film. Though there was a law suit with Aval-Marcucci says he still has good relations with Fabian. Though substantially true, the

film is a fictionalized account wit names and some circumstances changed. Marcucci says he does not believe that in real life he was quite the ruthless person as the character in the film who tramples over friend, foe, and his stars. "I was the essence of the charac

ter, but Sharkey made it also a second person, who was maybe more arrogant than I was I don't think I But I did believe in what I was doing I wanted to be Pygmalion, Marcucci worked four years on

the film project, and is currently working to promote the film, which remiered in New York's Radio City Music Hall as a joint promotion with rival radio stations WABC-AM and WCBS-FM

"The music husiness has always been my first love," he says. "Maybo ith this picture I will get back to it Maybe there are new acts out there that will see it, and know what I am able to do. You need more than just a look these days, you also need real sustaining talent. But we do need new stars, and Bob Marcucci can

still hear a bit

Producer Joe Boyd, whose credits include LPs by Maria Muldaur Fairport Convention. Toots & the Maytals, the Incredible String Band and "Arnold Layne," the first single by Pink Floyd, has started his own record label. Hannibal Records.

The label will be distributed by Antilles/Mango in the U.S. and by Island in the rest of the world. Fine releases this month will be LPs bi the Rumour, Kate & Anna McGarrigle, Geoff Muldaur and These will be followed by LP:

from James Booker, the comedian Harmonist, Fairport Convention

"I want to have a label that is both esoteric and commercial, someth that is a cross between Suff Records and ECM," says Boyd.

Boyd for a period left the record producing business to work for Warner Bros. Films, where he produced the "Jimi Hendrix" docum tary, and supervised soundtrack LPs for "Clockwork Orange" and "Deliverence." But, he says now is a good time to start a record label When there was prospenty, big

record companies would sign any body. But now there are a lot of high quality artists who do not fit into aseasy formula, and they do not get signed to the majors. So if everyb is broke, then we are all equal."

Nevertheless Hannibal Records is

not going toward big budget pro-ductions. Boyd promises.

"You don't really need to spend a lot of money on production. There is no need to baby tracks for three months, adding layer to layer. There is a growing audience for a music breakthrough for this music will come in the next three years. It is incyttable and you have to believe it.

RIAA Annual Report Out · Continued from page 3 were such key factors as a sign

"The period from January 1979 through March 1980 mirrors both the senous problems and potentially rewarding prospects for the industry related to the overall economic re-cession in the U.S., the continuing problems of counterfeit product, and the first promising hints of the benefits of new audio and video technology. While noting previously reported

figures that indicate a 69 units and an 119 dip in dollars from ecord 1978 levels, the report arr plifies again that the RIAA market research committee emphasized that actual consumer purchases in units and dollars probably were higher than manufacturer shipments
"Cited." the report continue

cant retailer inventory sell-off of sales from stock, the impact of coun mated at \$400 million-finding its way into retail outlets, and sales of

On the upbeat side, the RIAA says that despite the slack in 1970 ship-ments, it was still the second best year in industry history for unit shipments, and the third best for equiva lent dollars at suggested retail list prices, including record/tape club mail-order and premium product

Other events and activities high lighted by the RIAA in the reporting period include the recently formed RIAA/Video organization, market research, home taping study, bar coding and gold and platinum

Some undernourished Americans have never missed a meal.



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Number of LPs reviewed this week 36 Lost week 43 Survey For Week Ending 11/22/80

a Pop The

AMOY GIBB'S GREATEST MITS, RSO RX 13091. Produced by Barry Gibb, Karl Richardson, Albby Galuten. In addition to by party good, name scenaroson, wowly wanters. In administration Cobb's seven major with, there are three new yorgs included.

Time is Time. "Will You Love Tonstrow." a duet with Pat Aerold and "Me (Whitout You), "all of which represent some of the most mature and fastness of Gibb's material. Array is Bee Gee the vocals are supported by a case of first rate play ers who contribute the climactic and fush orchestrations in cluded in this package are I Just Want To Be Your Every thing ""(Love Is) Thicker Than Water," "Shadow Dancing." hing "(Love Is) Thicker Than Water, "Shadon Dancing," An Everlasting Love, "(Our Love) Don't Throw II All Away, After Dash" and "Desire," all top of the charf hits by a con-

Best cuts: Choose your tavorties

DR. HOOK-Rising, Casablanca NBLP7251. Produced by Ron Haffaine. This septet's Casablanca debut contains more of the AC/pop with hints of country that has garnered them airplay in the past ("Better Love Next Time" "Sexy Eyes") The mesic is low key and quite pretty, tealuring the veteran group 5 usual kneep of gestars, bass, keyboards and percus sion, complemented by strings and horns. They may not be breaking any new ground, but they have tound a formula that

seks commercially
Best cuts: "Gris Can Get II," "99 And Me, "Body

LEIF GARRETT-Can't Explain, Scotts Brothers SB7111.
Produced by Richard Froch, Garrett continues to broaden his scope and move into mainstream rock on this LP. Once again does several covers of funes like "I Can't Explain" " The Middle With You," "Gimme Gimme Good Lovin" "Ran, Run," among others, and doing quite well with ham His renditions may not have the appeal or character of ort by Garrelf s band Best cuts: Those mentioned



CAMED - Feel Me, Chocolate City CCLP2016 (Casabianca). Produced by Larry Blachmon, Cameo's music can be divided into two categories hardcore tunk and soaring ballads. They don't break tha formula here though. Is This Tha Way: falls somewhere in balween as it combines the better qualities of both styles. However, this 10 piece outfil basically slicks within the parameters it set for itself several albums back.
Side one is all lunk malerial with "Reep It Hot" being the best of these Each Cameo (P has at least one bailed that allows the group's horn section harmones and strong rhythm to gel perfectly. This time out, it is "Better Days" which gets the ned Cameo has a large tollowing and selfconsistently well on each release

Best cuts: "Keap It Hot." "Be

PHILIPPE WYNNE—Wynne Jammin', Uncle Jam JZ36843 (CBS). Produced by George Clinton, Ran Dunbar, Wyone's second solo album is his first for George Clinton's Uncle Jam second sole album in his fast for George Clinton's Unitie Tam imprint, and it's a fine shewcase for one of black ourse's most destinizing singless. Maranal ranges from the scallul, sensitive "Hotel Eternity" through the brassy "We Dance So Good Regelher" to the pumping "Berakout," testisming some of the second by the second secon of Wynne's lamous ad bb vocal tricks. But the album's high spot is: "Never Gorna Tell II," in which new wave rabb of the type pronessed by Chinton meets the classic soul styling exemptified by Wynne's Spinners background. The result is a exemplified by Wynne's Spinners background. The result is rambling but haunting 12 minute mastergreece, with haunting

Best cuts: Those cited



BELLANY BROTHERS - Sons Of The Sun. Warner Bros. BSR3491. Produced by Michael Lloyd. The Bellamys have lended to play if on the safe side with their past albums, rely ing on a "formulazed" sound that fared successfully on the charts. Now they have branched out in some welcome new directions with equally successful results. As always, their songaining is a local point, nine of the cuts here are or great (including "Spiders And Snakes," penied by David Bellam, (including "Spiders And Snakes," penned by Dav and Jim Stafford). Lloyd's crisp productions under easy flowing vocal harmonies which are a signature of these artists, and their experimentation provides some of the best moments on this LP

Best cuts: "Gwn" in To Love Again," "Endangered Spe It's Hard To Be A Cowboy These Days. "Husions Of rs Live Longer

CRYSTAL GAYLE—A Woman's Heart, Liberty LB01000. Pro-duced by Allen Reymolds. Liberty effers 10 previously re-leased Gayle recordings (1975 to 1978 unitage) cut at hos Naziwalii studios under the steady metromycal productions

Sootlight.



MEART—Grastest Hist/Live, Epic RE236888. Various producers. This has record set a a max of both stade hists and live recordings from Heart's 1900 from Record one contains such MOR and Top 40 favorities as Barracusta. Transp (or You, "Magic Man," Dreamboot Annual "Even It Up" and others. But Let the real action; check the action to the contains the matter and the contains the section of the

out the explosive live material highlighted by the entury

Inbute to John Bonham and Led Zep with a fiery version of "Rock And Roll". Also of note is the new single "Tell fi

Best cets: "Tell it Like it is. "Rock And Roll," "Crazy 1 You." Mistral Wind," Sweet Darlin"

crop included are some new live tracks

which gets a dazzling vocal treatment by Ann Wilson The five man group delivers the kind of blazing guilar-gowered rock that ranks among the best of foday's

EAGLES-Live, Asylum BB705 Produced by Bill SAMELY Live, Asymmetry analysis and the Eagles played a series of small half LA dates earner this year for the pur-pose of recording, this live set lives up to the high expecfations. Though tive of the 15 tracks are from 1976 per-formances, the bulk of this two disk affair is from those highly acclaimed 1980 LA shows The craftsmanship Tagies take unto the studio is evident on the stage as well. The harmomes are in place and the playing is top notch. Set selection is varied, ranging from the expected hits to lesser known fracks. While the band can boogen hits to lesser known fracis. While the baild can broger with the best of them, it's nice to hear it return to a felkey chairm on the balliad. "I Carl's Tell You Why," and acousts. Seven Bridges Road. "The guitar work of Joe Watch, Con Feder and Clemn Frey absolutely statles. With elaborate graphics and a poster included, this is an infeat with the feet owners one first.

ideal gift idea for many pop fans Best cuts: "All Night Long." "I Can't Tell V Seven Bridges Road." "Life in The Fast Lane." I'me, ""Satorday Night." "Tabe Al Easy." "I Can't Tell You Why



BLONDIE-Automerican, Chrysnis CHE1290. Produced by Michael Chapman. Thosa expecting the icy but effervescent pop of Blondie's past disks are going to be siverely disappointed. Blondie and producer Chapman have departed from the old sound with a rap disco tune ("Rapture"), a Lerner and Lowe standard done in a tradi-tional way ("Follow Me"), a Veras styled sazz number ("Faces"). a Tin Pan Alley song ("Here's Looking A You"), a symphonic instrumental ("Europa") and a ree gae/calyp50 jaunt ("The Tide Is High"). While the rest is more pop oriented, the music has a distant feel with Deborah Harry's vocals being more impersonal than ever Crack musicians Jimmy Hashell, Tom Scott, Ollie Brown and Alex Acuna contribute to the polished feature of the record This is bound to be a much talked about abour and "The Tide is high" is already charting as a single Best cuke. The Tide is high "Raptuse" "Wan Like Me. "Here's Looking Al You," "Follow Me.



at Alten Reynolds. The catchy, persistent rhythm tracks are spiced by guilar, bass and keyboards. The finely funed voice of Gayle puls her stamp indehbly on each song Best cuts: "A Woman's Heart," "Hands " "Sweet Baby On My Mind," Before I'm Fool Enough " "Make A Dream Come

First Time Around

I.D. DREWS, Unicorn 9500. Produced by Daphna Edwards. Joe Chemay, Joachim Rohn, Orews is lend of a progressive visionary opting to shy away from clicked rhythms, fyrics and Typical mainstream material firstead, he has put together a varied collection of songs, some of them built on quicks rhythm patterns with rather subtle hooks "Pass It On" has an almost Queen like resemblance to "Bohemian Rhapsody." Miss You" is an eery midlempo tune and "Lova You No The music lies somewhere on the borderbine of new w rhythms and progressive guitar oriented patterns with primo support from the likes of the Brecker Brothers. John Lee In may Tony Newton, fan Akher man, Ray Gomes and Bills Walker Grews has a unique votal delivery that often takes or cualities of various song stylists

Best cuts: "Love You No More " "Pass (# On," Mass You.

Feel, "Here I Am Again," "Next

URRAN HEROES. Who Save. Handshahe JW35962 (CBS), Produced by Shell Schelleless. At once unincreasing and appealing, this Dutch quanted mace pop and regize into a hot brew just about everything here in intensity discussible with "Cell II" and "Salanday Might in Peking" standing out Evert Nieuwstede's vocals have a sneering quality which life the berky jerky lempos of much of the music. Though Urban Heroes is a five piece group, the space sound created here has the same type of "feel that the Police actories same type of "feel that the Police actories

Jonckheere's guitar work is of note, espacially on "Not An other World War." Pitch to those who show some interest in the reggae rock fusion of the Police, the new Blandie single or

Best cuts: "Get II," "Saturday Night in Peking" "Dada 'Oancin' Okay

REVELATION, Handshake JW36963. Produced by Jimmy Simpson. This loss man sophisticated soul group bows with a crafty collection of ballads and midtempo tracks that recall such groups as Earth, Wind & Fire. Graham Central Station and other r&b outlits that combine r&b rhythms with pop sounding arrangements. The production is clean and crisp, allowing for the vocals and harmonies to stand out against the unobtrusive orchestration. There are some heartfelt ball lads contained such as the graceful. When I Fall in Love while the remake of the Beatles: "Yellow Submanne" dresses the familiar tong in a cool r&b arrangement. Guesting musicrans include Randy Brecker on sax and Nile Rogers of Chic

Best cuts: "Feel If," "Love Comes Around," We Both

Billboard's Recommended LPs

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ORIGINAL MOTION PICTURE SOUNDTRACK-The Ident A&M SP4840, Produced by Self Barry. Coming from one of lithe bally/hound falms of the Christmas atoson, like is a said col ion of original 1960s evented pop tunes. Performed by Afficia of directal 1960s centrled pop funes. Performed by directal afficial, esclusing jests prederent, Ray Sawstey, Asso fermon, College Fappatrick, Petter Garlagher, the Sawstey Asso fermon, College Fappatrick, Petter Garlagher, the Sawstey Asso fermon of the Sawstey for the service of the direct feet of the Sawstey for the Sawstey of the Sawstey of the Sawstey of the Sawstey of the Sawstey for the Sawstey f GILLAN—Gery Read, Verger WR (1001 (KSO)). Profesced by GE last, John McCoy, Peal *Chook* Watterns. Lin Gillan used to be ward Deep Propies and now faces the north heavy metal-final rock coasts. Then he spece band in large in dis nather Birtum and in thread of Strenger styleth have soon may just show and in thread of Strenger styleth have soon may just show choos with American facinities 30 with Medical final form of the missional or galactery for the control facilities 30 with Medical final final facilities. The AMERICAN STRENGER OF THE STRENGER STRENGER OF THE STRENGER ST Time And Again. ' Unchain Your Brain.

IAM LLOYO - 3WC" Scotti Bros. (Atlantic) S87110. Produced by Brace Fairbairn. "3NC" stands for Third Wave Civilization her weighty title for what is basically a very bright poo enck I P Lloyd covers such funes as Gary Cittler's Do Ye Wanna fouch Me (Oh Yeah)" and the Motown classic. Stip In The Rame Of Love." Lleyd's own compositions are in the same wen, and with Foreigner's Mick Jones lending alraid on guitars Best cuts: Those mentioned and "Deducated To You

THE I GEILS RAND-Best Of The J. Geils Rand Att THE J. GEILS BAND—BERK OF THE J. GEIS BAND, Attach SD19284. Produced by Geoffrey Hassiam, J. Geis Band, Bit Szymczyk, Alfen Blazak. This is a Composition of some of the best songs of the rowdy J. Geits sextel. Included in the gaza age of raw risk begge numbers are such group standards as "First Llock At The Purse" and "Love-Tip" The selection span the time gened between 1972 to 1977 Best casts: First Llock AT The Purse." "Gine" If All Up, "Monkey Island" ALVIN LEE BANO-Free Fall, Atlantic SD 19287, Preduced by

John Stronach. This LP of smooth rockers fares best whe is at the helm: withing, singled, and dominating the lead spots. Bached by bassist Michely Feat and drummer ton. Compton, and sharing guitar and local choics with Stem Goald, Lee all too often tades into the background and fails of insert his unique presence and style into the music Best cuts. "Right Truckin!" Sooner Or Later."

THE FIRESIGN THEATRE-Fighting Clowns, Fi Records RRLP018. Produced by the Fireagn Theatre, find Jones. This Industrial collection of comedy heralds the return of a multi-talented quarter that harkens back to immerof a municipaented queriet into manages back to minime times, when America could hough at shell The maltena's brand new and the music an essential part of the show, o excellent Best curts: "In The Hot Tub," "In the Hot Tub Agam"—"Hey Reagam." "In The Alley," "Violent Jurenile Again "Hey Reagan." Freaks: "The Bozo Song.

MITCH RYDER—Naked But Not Dead, Seeds & Stems SSI-7804 (Myras). Produced by Tom Conner, Mitch Ryder, De trort rocker Ryder's six-man band explores corporate IMe, war the uptile love and intercent in this per in him spectrum. The best cut of "An't Nobody White," which has a competing r&b flavor to it and deburks the myth that on blacks, can sing the blues. The rest of the song are percent, lackbester musically, but their afterings at social relevance. nendable Best cuts: "An't Nobody White Looks Brite " "

BILLY PRICE-Is It Over?, Green Dolphin 7980, Produced b Don Carvin. After louring as vocalist with Roy Buchanan and clicking with the FM Inf., "Can I Change My Mind, Prot formed the Neystone Rhythm Band and continued to delver awless versions of blues and r&b covers, many of them I of this nine cut collection. Pitch to Gods and Southside Johnny fans. Best cuts: "She's Tough." "You Left The Hater

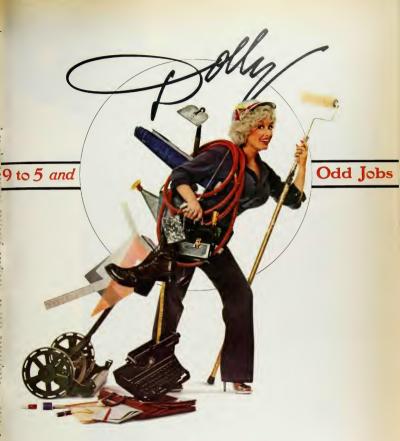
SOUL SYNDICATE—Was, is & Always, Egiphany ELP3028
Produced by Warren Smith, Soul Syndicate. This right man
Jamascan group has backed such acts as 8ob Markey and
Jammy Cittl and steps out on its own with this refreshing re gae sazz-r&b mix. The clear harmonies are in the same of gee jazz-tao mis. The chair namicines are in one same una as Earth, Wind & Fire, the production has a pop feel and the lyncs are mostly apolytical. Two instrumentals—a remake of Dave Brubicik's. "Take Fire" (filed. The Russoans Are Com-ing" and "The Guns Of Kwartona"—are excellent individual Best cuts: The Soviets Are Conting." There's A fire." The Guns Ol Navarone, "I Can't Get Over Loong You."

SOU

CARRIE LUCAS -- Portrait of Carrie, Solar BXL13579A Various roducers. Lucas has been enjoying considerable commerced access with the "His Not What You Get (th's Hew You like)" out from this album. A catchy, rish dance markler its light production and Carrie's smooth tyrics make it work Most of the songs, except "Lovin' is On My Ming" and "list ory." featuring the Whispers, are uptempo Best cars Those mentioned

ENCHANTMENT-Soft Lights, Sweet Music, RCA APLISES Produced by Don Davis. Now on RCA, this Detroit cunted is one of contamporary sout music's classiest combox, with a snappy style that combines the best of the classic ribb wool grouch with some of the never fricks of the trade. Even dying this are "Settin" If Out and the album's title track alturing hight harmonies propelled by a percolating rhythm

Specinger—The most contributing two interfaces of the small's release and that with the gravited printed life top of the closel placement produce-profession to the point of the closel's the against of the reviews, recommended—profession for the terror could had a fine de-treased and the closely of the closely followed and the closely followed recovery three places have been been expected upon the closely followed and the closely of the closely followed and the followed profession of the closely followed and the closely followed for reviewers: Deep Desire for, the first residence for the closely followed the cl



Includes The Hit Single "9 to 5"

From the 20th Century - Fox Film

RGA

Closeup

TALKING HEADS-Remain la Light, Sire SRK6095 Bros. J. Produced by Brian Eng.

On "Crosseved And Pamiles the It's ironic, though not altogether with urban America as the Third surprising, that the only act to inrhythms with funk underpinnings heen heavily into these days. The and make a good showing with pop lyrical images are a inisture of Eastern-styled chants and psychedelia audiences has been the all-white



alking Heads. Flirting with new musical styles.

Talking Heads While on past ef-forts, it has flirted with black music sivles, on "Remain In Light" it has

Opening with the throbbing Born Under Punches," lead vocalst-guitarist-composer David Byrne cocomposer-producer Brian Eno display a tight command of Afthrough pop sensibilities The call and response pattern of

the chorus has a trihal feel. As with all the tracks, the Talking Heads sound (called by some T Punk as opposed to Parliament-Funkadehe's P-Punk which works in a similar vein) is anchored in the pulsating hasses of Jerry Harrison, Jina Weymouth. Byrne. Fno and the percussion of Chris Frantz.

While technically the band is still four pieces, "Remain In Light" is an ensemble work of many contrib hackup vocals of ex-Lahelle mem her Nona Hendrya, and the psychedelic guitar work of Adrian Be-

Peter Pan Tees New \$7.98 Line NEW YORK Peter Pan Records

launching the first album in its 57 98 list Orange Blossom Series. 'Irwin Sings," with a multi-faceted merchandising ad campaign
The "Irwin" character has been a

hest seller for the kiddic label, but this package, the seventh in the this package, one series, features "Irwin" singing for series, features "Irwin" singing for series, features of "Ses ame Street" songs. The production notes Peter Pan president Marty Ka sen, necessitated a high list price for

The label also debuts the company's patented cassette packaging which is album-sized

Merchandising materials that will be made available to retailers include posters, riser cards, print nonal records and special in-store play records. Also, animated commeterals along with newspaper ad-vertising will start in December There'll also he in-store appearances contests T-shirts and "Duck

gested whole hut take on surreal qualities when studied closely "Lost my shape/ Trying to act casual/ Can't stop, I might end up in the hospitals I'm changing my shape! I feel like an cident, "bemouns Byrne In "The Great Curve," Belew's cutting hut ethereal guitar under-

which lets the phrases work when di-

lines the strong rhythm. The composition begins plainly with Byrne's hrooding vocals but builds into an orgy of overlayed rhythms and inter-rhythm

Side two kicks off with the subtly dischordant "Once In A Lifetime Lyncally, it questions the values of modern society: "And you may find yourself in another part of the world! And you may find yourself behind the wheel of a large automobile! And you may find vonrself in a beautiful house, with a beautiful wife! And you may ask vourself-well, how did I get here? Byrne's sing-song, yelping deliv-

ery at first grates against the chorus which has the smoothness and hombasity of a television commercial jingle Gradually the song clicks. Houses In Motion" starts in a funk groove and stays there for its 4 30 run. Jon Hassell's offbeat, almost animal-like horn arrangement gives the cut the dark appeal of a

walk through a dense jungle. The on "Seen And Not Seen." This fan tasy unfolds in a place where people can change their appearances at will hut can't change hack. While the

'I istening Wind" tries to get into the head of Hurd World man Both brigally and musically it is perhaps the weakest track because of its ob-Remain In Light' ends with

stops liberalism

Set over a rolling drone of a rhytlini it is an example of the tired-CARY DARLING

Lightfoot Premiere NEW YORK -Gordon Lightloor

makes his film debut as a U.S. Mar now filming in Canada Costarring in the movie is Bruce Dern Execu producers are Sid and Marts

General News Labels Pause To Consider

\$9.98 LP Tau has taken the initiative of elevating

superstar product to \$9.98 with the torshcoming release of Steely Dan's "Gaucho," no other labels at this point appear to be following the lead Some executives, however, are cautiously weighing such a move A survey of lahely indicates that \$8 98 will remain the ceiling price on

"The \$9.98 list price for an alhum could be a make or break move," notes Neil Bogart, president of Boardwalk Records, "When we go to \$9.98, we must improve our pack aging to a point where we ward off the home taper

We must return the pride of posession factor to the marketplace Yes I am thinking about it But I'm thinking more about how I can make those graphics and copy more con-ducive. Economics are forcing us to consider going up \$1." states Bogart.

According to EMI-America/Lib erty marketing vice president Joe Petrone, his labels have no current plans to raise prices to \$9.98. While he could make no promises for the juture, through March 1981 there are no planned price increases.

While Capitol has a \$9.98 Neil amond "Jazz Singer" soundtrack I.P. remaining superstar releases this year including John Lennon, Rod Stewart and Blondie all will hear \$8.98 list prices

3-Store Retail Chain Going Into Dallas

LOS ANGELES-A three retail store than will be opened in the greater Dallas area near the end of the month by former Disc Records executives Raoul Acevedo and Sam Crowles

Star Records & Tapes will headquarter in a 5.000 square foot shopng center location in suburban Richardson, Tex Acevedo estimates the administrative offices and ware-housing will occupy 3,000 square feet Steven "Casey" Irish is the buyer for records, tapes, accessories and video software

Opening next week is a 2,500 square foot location in North Dallas. which will be managed by Carl Hasler. The other store, also in a shopping senter, is 1 800 square feet suburban Carrollton, which will be

Raoul Acevedo is president of general manager Raoul Acevedo is 35-year industry veteran, who for ident of Disc Records' 34 stores while Crowley was with the John Cohen organization for the past 10 years, most of which time he was regional manager for the Southwest

Firm Name Change

LOS ANGILLS Back Street Management here has changed its name to Back To Back Managenate confusion with Backstreet Recat its location of 9229 Sunset Blvd The photoc is (213) 550-1216



HOT TIME-Dave Liebman and his band perform before a sellout crowd venth Ave. South in Manhattan during a recent four-night stand.

Lifelines

Births

Girl. Ari Jade, to Linda and Ira Sokoloff Nov. 11 in Macon, Ga. Father is president of Great Southern Co., Inc.

Buy, Christopher Lee, to the Jay McDaniels Oct. 30. Father is MCA Records' regional prome ager for the Carolinas.

Marriages

Phil Gernhard, record producer, to hotographer Deborah Triplett Nov. photographer Deboron. 8 in Hidden Valley. Calif.

Douglas Block, who records for Door Kanb Records, in Debbie Mitchell Nov. 8 in New York.

John Klemmer, saxophonist on the Flektra/Asylum label, to Katherine Soikings Oct. 22 in Westwood. Calif. Artie Mogull, long-time record label executive, to Karen Van Stralen Nov. 8 in Beverly Hills.

Jackie Lutz to Peter Oreckinto last month in Las Apreles. He's with Producers Sound Service: bride, the daughter of Lawrence Welk's man ager Sam J. Lutz, is assistant to Chris Stage at the Record Plant In

Deaths

Ray D. Sinatra. 76, veteran pias ist, composer, arranger and conductor, in Las Vegas last week. Sinatra a cousin of Frank Sinatra, conducted the house bands at the Sands, Risiera, Tropicana, Landmark and Stardust Hotels in Vegas and was active with the radio networks back in the 1930s. He is survived by his widon, a son and grandson.

Chauncey Morehouse, 78, popular drummer noted for his "N'goma" style, Oct. 31 in Medford, N.J. He became prominent with the bands of Jean Goldkette and Jimmy and Tommy Dorsey, then worked with the NBC orchestra in New York for 35 years. He is survived by his widow, Virginia; a daughter, son, scren grandchildren and two great-grandchildren.

Danny Engel, 85, who toiled as a sopeplureer and record promotion man for 60 years, at his residence in Cincinnati Nov. 6. He was associated ith Chappell Music for almost 50 years and recently had been promoting for the Bill Lowers Group in At-

John L. Brumbach, father of Russ Bach, vice president of market develcoment for WEA, Oct. 27 in Chicago Survivors also include Russ Bach's son, John, who manages the Licorice Pizza store in Canoga Park, Calif.

'Urban Cowboy' Followup Slated

NASHVILI F- Epic plans a merchandring effort supporting the re-lease of "Urban Cowboy II." a followup album to its successful predecessor and containing more tusic from the movie of the same

Included on this single set pack age will be selections from Fpic artis Mickey Gilley and the Charlie Daniels Band, as well as from Johnny Lee, J.D. Souther and the Bayott City Beats Urban Cowboy II" will feature

uch selections as "Orange Blossom special" and "Texas" performed by harlie Daniels, "Manias Don't Let Uhartic Daniels, "Manas Don't Let Your Bahres Grow Up To Be Cow-hoys" by Gilley and Lee, "Rockin' My Life Away" by Gilley, and "Cot-ton-Eyed Joe" by the Bayou City

Epic's promotional effort will target radio buys, point-of-purchase displays and print ads, utilizing the albuni's graphics of John Travolta and Debra Winger, who were fea-II" comes on the heels of the Full Moon Asslum soundtrack "Urban I spot on the national country charts earlier this year

Chain Opening 33rd

NEW YORK - The 33rd store in the TSS/Record World chain here should be open before the Thanks-

giving Day weekend The 2,800 square feet unit, a Record World outlet, is located in the mall in New Rochelle, NY, and according to Roy Imber, president of Elroy Enterprises, which services the TSS/Record World stores, it'll be a full-line outlet selling recordings, sheet minus. Lahirts and blank

director at P.
Nashville, Boston and New

Tighter Playlists Inspire New Act Alternatives

In terms of network ty, specials and award shows aside, the shows consistently presenting new music are "Saturday Night Live" and "Fridays, while ABC-TV's "20/20." and Tom Snyder's "Tomorrow." On NBC-TV though both more news anented, also feature contemporary music acts regularly

"Don Kirshner's Rock Concert" and "Midnight Special" are now competing for late night ratings with such newcomers as "Rockworld," "Hollywood Hearthcat," Picture Show," and the "Rock And Roll Show," in Philadelphia.

"American Bandstand" seems to be able to run forever, and in syndiecation there is also "Solid Gold." hosted by Dionne Warwick, and the

Billboard related "American Top 10" And MOR and country acts apnear on the talk show circuit with Johnny and Mery and Mike and now Toni (Tennille)

There are also local rock and dance shows. On cable ty, Home Box Office and Showtime both regularly feature specials on such artists as Linda Ronstadt, Charlie Daniels, Mon Joumey or Alice Cooper.

With the greater availability of videxcassettes of contemporary acts. m) and the growth of local underima ground acts who will appear free, local cable to has also gotten into mubut sic There are about half a dozen has local music programs on New York

Meanwhile, rock clubs and discos are also joining the video music ex-In plosion both as users and contributors In New York, the Rock . Wis Lounge, the recently closed Danccteria, Max's Kansas City, Hurrah's in larly Hurrah's and the Ritz hoth also have the capability of creating 10 0 their iwn videos of acts appearing at on a the clubs The salue of music is not being ig-

nored by tv programmers:
"Getting these acts (Bus Boys,
Graham Parker, Pat Benatar, Rockpile, the Cars. Split Enz, Ted Nu-genti to appear on our program is an example of the importance the show planes on music," says John Moffitt, producer and director of "Fridays. "To us the music is not something slotted between the comedy. It must complement what we are doing and relate to our audience"

Acts on Fridays are booked by de il American Talent International, a sice top contemporary hooking agency Agencies are also involved in booking acts for tv specials since large

But in most cases musical acts which appear on to are paid scale. and the artists relations or artist development departments in the record companies are directly involved in getting the act on tv either live or through tapes

"'Saturday Night Live' and some times 'Fridays' are virtually alone on commercial ty in that they seem to to out of their way in looking for acts that are new and avant-garde." By Roy Battocchio, manager of artist relations for RCA in Los Angeles.

"The other shows want more to The other shows want more to look at what is on the charts; not necessinly a top 10 record, hut something that can get there. I have found especially with MOR acts that with hysales follow exposure. It also helps her personal appearances They always manage to get more personal appearance dates after being on tv."

It has been suggested that the seemingly never ending stream of specials from Nashville on network to has been a factor in breaking

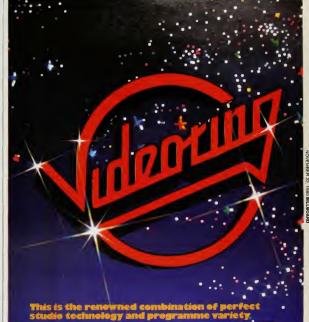
Battocchio notes that retting country acts on ty as late as two years ago was a difficult proposition. He credits Dinali Shore for heing the

has no problem getting country acts talk shows would rather have a

problems I seeps for IIBO and

video rock clubs want prerecorded Now both cable outlets and club

(Continued on page 86)



Renowned, because there is no technical problem that we wouldn't be able to solve for you—whether it is to transfer films to video, or production, or postproduction, or editing and vision-mixer-effects, or dubbing of various soundtracks, or mass video copies, or, or,..., or... and that goes for

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Technology Perfection



Christmas InGhe Stars



Just Released

The Original

R2-D2-Anthony Daniels as C-3PO

e Single Jookiee For Christmas "What Can You (When He yns A Comb?)"

uch More

Top Single Picks

Pop Anh

NORTH-Tail H Like IR is (3x7); producer Haart, writers, types, L. Damond, publishers Goose, Olyas, SMI Epic 59950. A drastic charge of pace from the customary driven Heart sound as Half this ranske of Aaron Neeslu's 6 liet os a desilantly rendered balled with soul that gives the indicates of just flow strong a occalier Aan Wilson is the indicates of just flow strong a occaler Aan Wilson is

00 STRWET-Passon (\$2.29); producer Harry the Hook letter Streat (Then, Sampar, Oregae, Granger, publishers in, M, \$6.278 Warrel Ross 4961; Streat zozer, and its bis sample from the "Foolish Behavious" LP. This up-ings existe has strong por criticalization stiffcrestly pritted part Streat's through vocals. The hook is catchy

MARY MANUOW-I Made It Through The Ram (3:57); ere: Barry Manifow Ron Dante, writers: Garard Kenry, hepperd, Bruca Sussman, Jack Feldman, Barry Mani-shaner Unichappell, BMI Arista SO 566 Though not a ghallad, it sustains a rather contemplative mood with building and finally one of Maniow's most dynamic. The orchestration also builds to a chmackic ending

802 SCACCS—Mess Saw (4:10); producer Bril Schnee, easy D Psech, Bee Scages, subtisher Hudmar, ASCAP, Co-min 55932. The only waw track on the current "He's!" al-m a a highly melodic, publishing multilempo composition and selected to rook shift and famile farches current ble rocal style and famale backup singers

RLAP PRESONS PROJECT—Games People Play (3:17); pro-cer Alae Parsens, writers. E. Woolfson, A. Parsons, pub-lars: Woolfsongs, Careers, Irving, EMI Arista SO573. Tha and polish and sheeti Parsons and company brings to its mes through on this uptempe trach. Hook is increditions and twin guilar work midway through adds ex-

LEF GAMETT-You Had To Go And Changa Ou Me (3:27); John D'Andrea, writers A DiTaranto, T Papa, pub-her Tooth, BM1 Scottli Brothers 610 (Atlantic) Gar ers a catchy pieca of uptempo pop driven by a le heck and some firstly roch accompaniment. This

TE WIDLER-My Mether's Eves (2:24): producar: Den Ark, writer Tom Jans, publishers, Almo/Only Child/Mel ASCAP Atlantic 3771. This is a sincerely rendered ballad with the kind of terchy lynes that go well we dyings and the straining musical support

recommended

THE CARS-Dan't Tell Ne No (3:24); producar Roy The

NOBERT PALMER-Looking For Closs (4-08); producer Rob and Pulmer mediar Robert Palmer gubbshers Burgalon lmer, publishers Bungalow Ackea ASCAP Island 49620 (WB)

BOB WELCH-The Girls Cas't Stop (3:13); producer Carlet Bob Welch, publishers. Glanwood, Cigar, ASCAP Cap.

ROBIN WILLIAMS (POPEYE)-I Yam What I Yam (2:15); pro Harry Nilsson publisher

ducer Harry Nelsson, writer Harry mous ASCAP Boardwalk WSR5701 RAMONES-I Wanna Be Sedated (2:29): producers T Erde

lyl Ed Stasium, writers Ramon Taco Tunes, ASCAP RSO 1055 s Ramones, publishers Bleu O

DAVE DAVIES -- Doing The Best For You (3:59); producer Dava Davies, writer Dave Davies, publisher Daba, PRS RCA

SIMMS BROS. BAND-Kingston Place (3:35); producer Eddle Kramer woders. Rob Sabino. Simms Bros. Band. publisher. Kramer, winters Rob Sabino. Resible RMI Flektra 47079

TOWNY DEE-Here is My Love (2:48): producar Jelf Barry

A DHA APRI 2202



BAR-KAYS-Booger Body Laud (4:11); producer Aften A Jones, writers J Alexander, L. Dodson, C. Allen, S. Guy, publishers. Bar Kays, Warner Tamertand, BMI Mercury 76088 The vetaran emus is back with a bot sungle compl tunky rhythm and a dancing beat, taken from their "As One"

IONES GIRLS-1 Just Love The Man (3:45); producars Gamble Leon Huff; writers R. Gamble, L. Huff, pub-Assorted, BM1. Phriadelphra. International 2563121 CRS. This starts off with a humorous rap of ent talk thro into a solid mid tempo ballad. The standard Jonas Cute' harmonian are audent and make the dish take of

recommended

CON FUNK SHUN-Too Tight (3:16); producer Con Funk Shun writer M Cooper, publisher Valve Joe, BMI Mercury 76(89

JOHNNY BRISTOL-Love No Longer Has A Hold On Me (3:45);

producer Johanny Bristol, writers: Johnny Bristol, Hense Pow ell publisher: Bushka, ASCAP Handshale WS85304 DELLS-Passionate Breezes (3:46); producers Carl Davis Eugene Record, writers Chuch fackson, Marvin Yancey, publisher Chappell, ASCAP 20th Century Fox 2475

B.T. EXPRESS-Stretch (3:49); producar Morne Brown writers E Walker, W Half Jr., publisher Triple O. BMI Co. lambra 1111400

Colombia JC36820. Produced by Jim Ed Norman, This artist

OERRA DEJEAN—Goosebumps (4:01); producers Bo Bohan non, Cart Marsh, writers Terry Britten, B A Rebertson, pub-fishers Cookaway United Arthsis, ASCAP Haedshake

KWICK-I Want To Dance With You (3:59); producer Aller loses where Bartlett Williams Swedin Barent Joseph Jo lishers Quicksong Cessess, BMI EMI 8066 (Capitol,

T.S. MONK-Bon Bon Vie (Gimme The Good Life) (3:35); pro ndy Linzer, write ly Linzer, writers Sandy Linzer, L. Russell Brown, Unschapped Lephart BM/ Mirane WTG3780 (Alberta)

FANTASY-You're Too Late (6:30); producer Tony Valor, writer T Valor, publishers Rightsong, Pavillon, Listi, BMI Pavillon 2566807 CRS

M*LADY—Baby You Lied (3:30); producer Ounn Pearson writers D. Pearson, J. Carter, publisher Ounn Pearson ASCAP 20th Century Fox 2472.



CHARLY McCLAIN-Who's Cheatin' Who (2:23): produca Larry Rogers, writer J. Hayes, publishers Partaer/Algre BMt Enic 195094B The complainties and intrigues of mod ern day romanca are explored frically hera. McClain's solid vocal is introduced by a rocking guitar intro, and the instru mentation robes heavily on guitars, bass and low register background voices that occasionally rise to the fureground

ROY CLARK—I Ain't Get Hobody (2:54); peoducer Larry Buffer, writers Larry Buffer Roger Bowling, publishers Unart/ATV, BMI An enargetic outring for Clark features an anble beat and crisp production. Some interwork-stuthen steel and electric-larges the words and meto dies logether. Clark's strong performance makes for a potent

FDDY ARNOLD-Den't Look New (But We last Fell in Love) (2:47); producer Bob Montgomery, writers Johnny State
Jaff Sibar publishers House of Gold BMI/Bobby Goldsboro Music, ASCAP RCA JH12136 A past master at rendering a sensitive love ballad. Arnold returns to put his distinctive vo cal touch on this upbeat song. Swiring strings steady per cussion and sensitive keyboard work bracket Assold's voice

LOUISE MANDRELL & R.C. BANNON-The Pleasure's AS Mine (3:30); producer Buddy Killen writers. C. Patnam R. Kane, publishers. Tree, BMI/Cross Keys, ASCAP. Epic 195095). A fine arrangement by Killen and a fourthing vocal nding by these two artists give strong impact to a beauthat balled. Electric pieco: powerful instrumental build up and moving haumonies make this one of Mandrell/Bannon's

PHIL EVERLY-Dare To Dream Again (2:48); producers tory Parge & Phil Everly, writer Phil Everly, publisher Everly And Sons, BMI Curb 2565401 Hopefully, this song's fille is a And Soft, BMI varie 2002/01 inoperuity this song a time one prophetic one because Everly's special vocal sound is one deally suited for country radio IT's a pertile ong nat balate enhanced by Everly's warm, solf fead and harmosy and shows that time hasn't dimmed this artist's appeal or talent.

HM RUSHING--Fve Leved Enough To Know (2:53); pro ducer Robert John Jones, writers Jim Rushing, Fred Koller, bublisher Blue Lake RMI Ovation 1161 The metics dentile of Rushing's distinctive voice combines with Jones' crystal fine production to make this single shine. Vocal harmonies steel and electric guitars and debridine parcussion in a sersi-tive arrangement make an ideal carrias for this Rushing one:

nal on the Don Williams wern

recommended

IDHWNY RUSSELL-Song Of The South (2:25); producer lerry Kennedy, writer Bob NcO4I, publisher Hall Clement Jerry Kennedy, writer BMI Mercury 57038

HANK THOMPSON-The King Of Western Swing (2:04); pro-ducer Larry Butter, writer Ken McDuffle, publisher Saw ducer Larry Butter, writer grass, BMI MCA MCASt030

WHITEY SHAFER-You Are A Liar (2:36); producer Ronne Gant writer Sanger D Shafer, publisher Acutt Rose, BMI Flabors \$47063

ttM WEST-Skip Away (3:30); producer none listed, writer Irm West, publisher. Home Comfort, BMF Macho MM008



B Naal, Keve D Neal, Robert Margoutaff, weder Brain O'Neal, publisher Martre O'. ASCAP Arista ASOSTO Debut disk by this highly fouted LA band is a zesty takeoff on all the well known Chuck Berry and Lettle Richard sengs. Song is ball of energy as it careens to its handclapping conclusion.

ATTH STRS—Low To Max Gr300, producer letters
System, water Seth System, publisher Media System, MM

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Picks-a top 30 chart time in the opinion of the review panel which soled for the selections released this meet recomm and so the Het 100 between 31 and 100 flessers and

Billboard's Recommended LPs

· Continued from page 74 ection. Also notable is a mellow mixtempo tune, "I Can't Be he One." and a lender, string-tilled. Moment Of Weakness." heat cubic Those listed. THE DRAMATICS-The Dramatic Way, MCA 5146. Produced

THE DRAMATICS—The Dramatic Way, Michigans and quartet by Dan Davas, Ran Baules. This veteran combo, now a quartet offers some adventurous music on this eight starts package, especially. "Get it," featuring some ideas borrowed from Glorge Clinton and Stevie Wonder, and "Turn On The Massic." a grifty state of soul which recalls some of the music's ramper self-contained acts such as Stave Elsewhere, the number self-contained acts such as State communication of the ballads for which they've become known ira Tha Best Thing to My Life" and "Loving Best carts: Those mentioned

COURT BLAND—Sweet Vibrations, MCA 5145. Produced by Sint Higgins, Al Bell, Bland's rich, southaf vocats have never tern better displayed than on this nine fune collection rang. ng from the bold "Sout With A Flavor" through the blue to the unirkely but effective update newhere Over The Rainbow Beely and brassy orches and "A Real Women is What It Takes " Arother high the singer's smoky revival of Charles Brown's Merry Inus Baby," which should garner amplay this Yule Best cuts:

S BROWN-Live And Lowdown At The Apollo, Vol. 1, and Smale 8006. He producer listed. This is it, the definite lames Brown, caught five and re-closed remarkably via applicate an indicate at a time when tunk—the real funk. mg a correback among rock's new wave. This is ones, & the flames carry it with sheer energy and comen! Best cats: "Think." Please Please, Please." "Try You've Go! The Power." Why Ooes Everything Happen

country HAVE FRICKE TI Need Surrooms To Hold Me When I Cry. has been saddled with an identity problem on her record ness Instead of giving Fricke off recorded country chestnuts he's opted for a variety of new material coupled with a ver-son of Johany Ray's famous "Cry" and Mickey Newbury's "Blue Sily Shining" with its faintly bluesy tinge. It's a win nove only omining with its fairthy blueby lings. It's a win onne easy intering package that should satisfy ling time fromet tans. Best outs: "I'll Need Someone To Hool die Witer I Copy." Going Through The Motions," Down To My Last Bro en Heart," "I Just Can't Fool My Heart." ROHNIE NcDOWELL-Geing, Going, Gone, Epic JE36821. Pro-

fered from too much exchastration, plus a prepanderance of lovesick MOR ballads. This time out, however, Necessary and place production here is more accusate, note pungent, more country. With the right material (check out his sturning performances on "Gone" and "Take Me Bach" les starters) and the right approach. McCouncil process, and administrative most speciacular vocahists. Best cuts: Those cited above, plus "A Little Ot You " " A Woman's

HANK COCHRAN-Make The World Go Away, Elektra 68277 Produced by Hank Cochran, Chuck Cochran, Rech Krilough Songenting veteran Cochran renders many of his top compo-silions colored by his own country style. He is backed by excellent musicians who provide a solid backdrop of guida bass, drums, percussion, keyboards, harmonica and back around voices. The album also benefits from the presence of irise Nelson as a writer ("Angel Flying Too Close To The Jound) and performer ("A Little Billy Tear") and other cuts Best cuts: "Make The World Go Away," "Sally Was A Good Old Girl," "Love Makes A Fool Ot Us Alt," 'Angel Flying Too Close To The Ground'

JOHNNY DUNCAN-You're On My Mind, Columbia JC36829

Produced by Billy Sherrill Duncan offers a set of smooth hal steed by sleat gudar Meacana instru "Acanulen") and unfront background voices to space up the proceedings. His meffow voice and laidback style thankfully get some timely upbeat arrangements to keep the liste from defiting to draamland. Best cuts: "Sleepin' With The Ra dio On." "Forever." "An Interesting Fire."

jazz

CHARLES EARLAND—Coming To You Live, Columbia IC36449
Produced by George Butler. There's something terribly old tashiened about yezz organ solos these days, perhaps because they were recorded so much bach in the 1960s. Earland is expertion the organ and Fender Rhodes, and he is surrounded here by a studioful of musicials, and singers, but the overall result is a badly produced pretentious hodgepodge of eigh noisy, cluttered tracks which impresses no one Best cut:

Roberto Bertrami, Joel B. Leibovitz, Laped in Rio de taneiro this LP of mine funes is strongly Brazilian in Havor and will appeal to houses who lavor the South American sazz manner vocals as well recluding a couple realized by an electronic vocoder Best cuts: "Papasong" "Octube

DICK IDHNSON & DAVE MAKENNA BHYTHM SECTION... So. der's Blues, Concord Jazz CI135 Produced by Carl E. Jella son. Mckenna and Johnson are Bostomans who attracted at tention in New England on plane and woodwinds respectively networked they team up on eight uties with the vertacle below the behavior performing capable on sporture and allo cases. Blade and claimed a tour de force which reveals this talents before the before the before the before the before the best before the best death, and McKenna without the help of drawns and basis, does everything right at the helphand to bolister tolinison's solong. Best code: "Lush Life," "bitterbug Waltz," "A Gippy Ar"

WIPPO, Mammade MMRI, Produced by Wippo, Wippo is a multi instrumentalist viscolatal render who sheds his talents on this sus song ET halt as attractively advoned in proture disk "Totality Hip". "Bud Reciption" and "Reve" standaut as the insist appraising tracks while Wippo's choppy arrangement of the Beatles. "Get" is one of the more interesting revenitings. of a Beatle tune ever Wippo plays guilar, synthesizer drums and bass and is backed on everything but "Grt" by a small number of associates Best cuts: Those mentioned

classical

MILISTE DE REMAISSANCE VIRTUDS!-James Tyler, lufe, Mone rur the liner natur see excellent), had there's nothing 'hoos ish ' about the performance. The revaissance laterists we're DYDRAK, VIDLIN CONCERTO, ROMANCE FOR VIOLIN & OR-

CHESTRA-Accardo, Concertgebouw Drchestra. Davis, Philips 9500406. Accardo's tone is perfectly focused, his int Hawless and his navigation of the scora highly exciting. Davis supplies rock solid support and the production taulted With Eastern European interpreters linigs may warm up a little more but the effect is A+ nonelheless

BRAHMS: LIEDER RECITAL-Horman, Parsons, Philips 9500785. Jessye Norman's mezzo voice has the requi Imbre and weight for this darkly colored repertoire and she's strongly responsive to Brahms' expressive moods. The selection includes some of the best loved of Brahm's songs and there's abundant datast and presence in the recording

*Chart Bound

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|----------------|------------------|-------------------------------|-------------------------------------|--|-----|------|----------|---|-----|----------|-------|---|
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| ŀ | 企 | 1 | 8 | UNOY-Somy Bapen Queed Bobs Ir.), L. Below Ir., Liberty 1300 9-3 | 金 | 50 | 5 | CELEBRATION - Knot & the Goog | 68 | 68 | 4 | DON'T SAY NO—asty durients (Sorry Soder), B. Bervetts, Columbia 3-11380 |
| 1 | 2 | 2 | 12 | WOMAN IN LOVE—Burke Stream (Ravy GAA, Raby Salton and Kari R-chardson), B. Glob, B. GA, Calonina 1-11 MA | 1 | 44 | 4 | SEQUEL—Bury Clayer French & Ron About), ir Chapin, Beardwalk & 5/100 (CBS) CLM | 山 | 79 | 2 | TURN AND WALK AWAY—The Babys (Sorth Oben), Works, Cam, Chrysolin 2467 CPF |
| ŀ | à | 3 | 10 | THE WANDERER-Donno Survivor | 37 | 38 | 9 | Steward & Box Atlanti, in Chapte, Boardwalk 85/10 (CSS) CLM TURNING JAPANESE—The Yappen (fix Cappermobil Naprin), 0: Fanton, 8:rifed Street 1364 CPP | 70 | 53 | 10 | HOLO ON-Annian (Sannas), it Legran, Enginer 9-4791 (CBS) ABP BP |
| 1 | 4 | 4 | 15 | Cofton 49563 (Marrier Brits.) ANOTHER ONE BITES THE OUST—Queen CPP (Queen), Deader, Childre 47003 | 38 | 39 | 11 | IF YOU SHOULD SAIL—Beton-Penne (Richard Lasten), B. Redow, M. Pennen, Capriel 4915. WBM | 71 | 75 | 3 | MORNING MAN Supert Holmon (Ropert Honnes), B. Holmon, MCA 51019 WINE |
| ŀ | 4 | 5 | 12 | I'M COMING OUT—Dona Som (Bernad Educate & Brit Reigers), S. Edwards, S. Reigers, Michael Hill Will | 会 | 48 | 5 | SUODENLY—trans Newton John B Cirll Richard (PP-ALM Indian Ferry), I. Ferrier, MCA 51007 | 72 | 57 | 16 | LATE IN THE EVENING-Fast Source (Flat Ramons), P. Sonon, Marror Bros. 69511 William |
| 1 | 6 | 6 | 16 | NEVER KNEW LOVE LIKE | 台 | 43 | 5 | ONE TRICK PONY-Fool Smeet (Plot Remore & Fool Smeet), P. Smeet, Warner Bros. 49601 WEN | 73 | 58 | 16 | XANAOU—como Govino India (Cactine Light Gerhestro (Jeff Lysse), J. Lysse, MCJ 41725. ABF/BP/S-3 |
| 1 | . | | | THIS BEFORE—Stepahnia Miles (James Milerie & Regni Lotari, 1 Milerie, R Locan, 20th Cartlery 2466 (MCA) B-3 | 会 | 100 | mm | TELL IT LIKE IT IS—Heart (Heart), G. Dores, L. Blassent. Epic 25-50950 B-3 | 74 | 60 86 | 21 | GIVE ME THE NIGHT—Course General Open Open CPP |
| | 金 | 7 | 10 | MASTER BLASTER—Davie Monder Grane Render), S. Render, Tania 54117 (Motours) MIGDE THAN I CAN SAY—Im Save | 42 | 26 | 9 | SHE'S SO COLO—The Robing Stores (The Glasser Twins). B. Jagger, E. Richards, Balling Stores 21801 (Milartic) CFP | 76 | 78 | 3 | GOTTA HAVE MORE LOVE—Clause these fand (John Syst), Guidry, Guidry, Silver Worser Brox. 49465 CPP REUES POWER—for Control A No Band |
| 1 | 金金 | 10 | 4 | MORE THAN I CAN SAY—Los Saper (Mass Tanney), Certis, Alliam, Marner Briss, 49565 MBM STARTING OVER—John Langen | 43 | 45 | 12 | YOU SHOOK ME ALL NIGHT LONG-ac-ac (Refer) later Long., Young, Young, Soloute, Atlante, 1741 8-3 | 77 | 61 | 6 | BLUES POWER—Ere Coptes & No Band Own Mathys, E. Claylon, L. Baunell, 1500 1161 LOVE X LOVE—Coorge Services Country, Sound, J. Temperium, Rurner Brus. 495/71 CPP |
| I. | 4 | 11 | 11 | STARTING OVER—John Langer Under Lammer, Table One, Jack Douglatti, I. Lenney, Geffen 49604 WBM ORF & MING—Out Bickers | 44 | 27 | 12 | REAL LOVE—The Dashes Bratters (Ted Templement), M. McDanald, P. Handerson, Warner Sens. 49543 WEM-ASP-SP | 78 | 63 | 20 | LOOKIN' FOR LOVE-prom by |
| | 会 | 17 | 4 | OREAMING—Our Sichard Olas Terrery), it Terrery), it Terrery), it Terrery), it Terrery), it Terrery, it | 45 | 33 | 17 | JESSE-Gory Sonon (With Mamori), C. Sonon, M. Massori, Hornor Dros. 49535 MRM | ☆ | 89 | 2 | Color Berlins) 10 Mahrita, P. Syon, S. Marrosso, Aryton 47604 B-3 REAL PEOPLE/CHIP OFF THE OLD BLOCK—On: Online Bedgers, Bernard Lebeschil, B. Gebords, B. Radgers, Minute TOM |
| 1 | 12 | 12 | 9 | LOVELY ONE—The inchans The jucksors III Jucksors Epic 9-50938 | 46 | 46 | 14 | LOOK WHAT YOU'VE OONE TO ME—see Stags (Bit School 8 Dovel Fester), 8 Scagp & Bond Fester. Growths 1-11345 | 4 | 90 | 2 | |
| ľ | 由 | 13 | 9 | YOU'VE LOST THAT LOVIN' FEELING Days that And lake Dates | 会 | 59 | 4 | GIRLS CAN GET IT—to was the harbor, L Pert Combines 2314 CPP | 4 | 100 | | SHINE ON—LTD. (Bubby Marke), B. Kers, J.L. Ostorrer, B. Ostorrer AAM 2293 CPP/ALM YOU—Earls, Mind & Fire |
| ŀ | ф | 14 | 13 | FEELING — pury tool and take Cohes classy last 2 hain devices P. Special 6 Mann. CPP WHITE TITLES WHITE TITLES CPP Chess B. Mindenthough, C.Y. Cools, Warner Base, 19556 CPA | 48 | 22 | 10 | THAT GIRL COULD SING—factors forward | | Ha E | | YOU—Early, Mind & Fire (Riberto Mints), M. Warts, S. Fester, B. Bussell, ASC Columbia 11-11407 CPP |
| | 血 | 16 | 8 | (Denn) B Nethersburgh, G.Y Copple, Warner Brox, 49500 CHA HIT ME WITH YOUR BEST SHOT—For Benster (Rach Oben), C. Schwift, Dirysdin 2464 CLM | 49 | 42 | 24 | ALL OUT OF LOVE-t- Same | T | | | THE WINNER TAKES IT ALL—Auto (Berry Anderson & Spen (Heater), B. Anderson, B. (Heater), Martic 1776 CPP |
| | 4 | 18 | 7 | NEVER BE THE SAME—Environment Cress (Michael Brasilian), C. Cross, Rayres Briss, 49540 WS44 | * | - 10 | 12071 | | 83 | 83 | 5 | SHERRY—Robert John (George Tobin), B Goode, EMS-America 8061 8-3 |
| 1980 BILLBOARD | 17 | 21 | 18 | HE'S SO SHY—Powder Setters (Richard Perry), T Seem, C Well, Planet 47914 (Bellin) CLM | 51 | 55 | 6 | PASSION—Bud States Comp. Increty Andrew Johns. Street, Can. Sarger, Crypt., Grange, Marine Sva. 49417 TEXAS IN MY REAR VIEW MIRROR—Mac Davis | 中 | May C | | TEACHER TEACHER—Becapies (Birl Bellef), N. Prickell, E. Phillips, Colombia (-) 11,202 |
| 1 | 20 | | | HUNGRY HEARY—Brice Springsteen (Black Springsteen, but Landon, Steve Ban Zandry, & Springsteen, Catembra (1 11,77) | 52 | 36 | 7 | SOMETIMES A FANTASY—mile and | 血血 | ate o | | MY MOTHER'S EYES—bets wither thomas farst, 1 lans, Assents 1771 |
| 980 | 19 | 19 | 15 | OUT HERE ON MY OWN-trose Cars (Bichapi Gars), In Gars, I. Gars, 1980 1640 GIRL TY-Styley Territord & Barry Gala | 53 | 47 | 20 | [Pini Ramone] E. Joet. Galomba. 1:11379 ASP/8P I'M ALRIGHT — Sonny Lagges. (Marky Lagges. Excel South San Lagges. Columbu. 1:12327 WSM | 4 | 100 0 | | HE CAN'T LOVE YOU - Michael Stanley Band (Michael Stanley Band), it Relegt. DN America 866.3 CPP KILLIN' YIME-minel Enablesh and Sand Anton |
| 22 | _ | | | GUILTY—Kurker Streamed & Barry Gobb (Barry Gobb, Alahry Calotes and Karl Richardson), B. Gobb, B. Gobb, M. Gobb, Columbia 17-11790 CMA | 金 | 60 | - | ONE STEP CLOSER—The Double Brothers (Ted Templanae), B. Reston, I. Mefec, C. Carter, Marrier Bros. WBM (B.2 WBM (B.2) | | | | KILLIN' YIME—Fred Reblock and Sasat Arten (Judes Street), J. Harrugten, I. Penny, Scott: Brothers 401 (Blanks) 8-3 |
| NOVEMBER | 邱 | 23 | 16 | LET ME BE YOUR ANGEL—Stary Lattere (Barde Michael Motors, B.M. Michael Holl, MEM. Goldon 460) (Missize) | 55 | 51 | 12 | COULO I HAVE THIS DANCE—Anno Murray Um to Roman I Montroll R Mona. Caprol 428 CPP/8-3 | th. | ale (| _ | EASY LOVE—Doone Navech Dievo Backingham), S. Dorft, L. Herketzett, R. Cals, Anato 6572 B-3 |
| VEM | 命 | 24 | 11 | WITHOUT YOUR LOVE—Roper Ballyry Deft Market, & Biolodia, Polydor 2121 8-3 | 1 | 69 | 14 | SWITCHIN' TO GLIDE/THE BEAT GOES ON-THI KIND | 89 | 92 | 2 | ROUGH BOYS—From Townshame (Chris Thomas), P Townshame, Area 7716 (Adustric) |
| ž | 23 | 15 | 10 | OREAMER - Supertramp (Poter Sendament & Suzzel Paper), B. Davies, B. Hedgen: A&M 2253 CPP - ALM | 57 | 54 | 23 | DRIVIN' MY LIFE AWAY—Lone Ruster Drivin' MY LIFE AWAY—Lone Ruster Drivin' Malley E Roboti, L. Streen, D. Malley, Dates 46456 CPP | 91 | 49 | , | I NEEO YOUR LOVIN' Torns Marre (Torns Marre), T Maris, Gardy 7325 (Mintows) CPP WHO WERE YOU |
| 1 | 25 | 35 | 20 | EVERY WOMAN IN THE WORLD—air Sopoly Blobs Perter & Barry Machol, D. Bugarti, F. Masher, Anata 0564 CHA LIBERTON COMM. | 会 | 81 | 2 | THE TIDE IS HIGH-stando 1861s Chapman, J. Hot. Chysels 2465 8-3/CLM | 1 | 1 | | THINKIN' OF—The Destriet Band (Laint Lebrade), J. Gasser, P. Garren, C. Policiper, Carlothol. 1 11355. CLM |
| - | 4 | 32 | 7 | UPSIDE OOWN—Done Ross (Bernord Rodgert), B. Conards, B. Rodgert, Molecum 1494 RBM EVERYBOOY'S GOT TO LEARTH | 金 | 71 | 3 | TOGETHER—Toma. Otherly Salam, N. Gueshin, L. York, Brandwith 3-1702 (CSS) | 92 | 94 | 2 | REMOTE CONTROL—The Baddings Clasted Fernana, Such Mate), S. Mere, B. Brand, C. Furbunt. Server in A Drawn 5-5600 (CBS) |
| - | v | 28. | | SOMETIME—The Range (The Ranges & Stored Lord). J. Warran, Anylum 47855 (Bristry) WBM I'M HAPPY THAT LOVE HAS | 合 | 73 | 3 | STOP THIS GAME—Cheap Tech (George Marten), it Zandor, it florians, Epic 15-10542 CPP | 93 | 56 | 8 | Between in A Desain 9-5600 (CBS) CRY LIKE A BABY— Size Cornes. Colored Many, in Print, in Cornes. Colored Many, in Print, in Colored CBS. |
| 1 | 43 | 25 | - | FOUNO YOU — Jones Has FOUNO YOU — Jones Has Otherbert Pythan E. Clave, R. Josephon, W. Haberhan, Eye 5-5931 CLM | 100 | 101 | 1 | I MADE IT THROUGH THE RAIN—Bury Montree (Barry Muster & Bon Dann); G. Kenny, D. Sheppard B. Summan, J. Faldman, B. Manton, Rocks 0566 | 94 | 62 | 13 | MIDNIGHT ROCKS—In Street (Al Street & Clary Deposed), & Street, P. Whos, Arota 6552 CLW |
| 1 | 4 | 30 | 11 | THEME FROM | 山 | 72 | 3 | COULD I BE OREAMING—Parter Siders (Robard Pents), A. Panter, T. Lawresce, M. Wenderson, Planet 47500 (Salatra) | 95 | 64 | 11 | LIVE EVERY MINUTE—In Thomas (In Thomas & Jan Kelly), A Thomas, A&M 2260 CPP-RLM |
| 1 | 山 | 31 | 6 | THE DUKES OF HAZZARO—Washin learners State Monghit. W Jennings, ECJ 1967 OEEP WISSING MY HEART—Randy Manner (Not Garay). N Minimer. C. Sal. Spc. 3-5923 MBM: B-3 | 会 | 77 | 3 | I LOVE A RAINY NIGHT-TOOL RANGE | 96 | 66 | 6 | LET'S BE LOVERS AGAIN-Edde Money with |
| ŀ | 金 | 41 | 5 | (In Garry), R Menone, L Au, Lyu 9 59929 MBM B-3 DE DO OO OO, DE OA OA OA OA—The Pales (NE WARK & Might street, along ABM 217) CHR | 由 | 74 | 3 | HELP ME-Warts Inv. ded Balan Cale | 97 | 82 | 11 | Class Revenue), E. Money, 1. Lyon. Columbus 1-11327 CPP:/ALM WALK AWAY — humas Sometic George Marsole & Pain Bellecto), P. Bellecto, R. Faltermeyer. Considence, 2007. |
| ı | 政 | 37 | 5 | IT'S MY TURN-Buse Rom (Michael Momes). M Manner, C Rayer Sager Motore 1496 CPF/CMA | 会 | 14.5 | CHEE | Childre Gold: Stor Wiczers, R. Gold, S. Wasser, RSO 1961 CHA TIME IS TIME—And Gold Share Gold Nati Bethanismin, Addry Calutres; R. Gold, E. Gold, 1881 (1883). | 98 | 88 | 16 | |
| | | 34 40 | 9 | THIS TIME—John Geogram Glove Cropoer). I Cought, Eric 205 (Morcory) 8 3 I BELIEVE IN YOU—Don Withouts | 66 | 70 | 6 | | - | | , | HOW DD I SURVIVE—Any Holland Stacknet McGround & Proces Hondormen. 7 Ster. Copine 4864 ABP: 52 |
| | 34 | 20 | 12 | (Earth Festing, If Good, S. Hoger, MCA 41304 B-3 ON THE ROAD AGAIN—write Serious | 会 | 80 | 3 | BRITE EYES—Robbin Thompson Band (Kin Thompson, Challen 1557 WORLZOWTAL BOP — Bob Super (Bob Super & Proch), B Super, Captrol 6551 MBM | 100 | 52 | 24 | I COULD BE GOOD FOR YOU 107 (No-thine Batter), Mel-Folders, Mel-Brity, Combiness 2280 |
| L | | | | (Mile Salam), W. Report, Colombia 1 11251 CPF | 1-1 | - | | (Seb Separ & Principle, Ill Separe, Copylist et S1 MEMA | 100 | 83 | 24 | FAME Irane Carlo (Michael Goro), M. Gara, D. Placefore, 850, 1634 NOM |

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22. 1980 BILLBOARD



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Production of GEORGE BENSON'S

"Give Me The Night"

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| 1 | OF THE REAL PROPERTY. | á | e de la composition della comp | LPs & TAP | art of three others, in a dung are of | ny faora of by morpoon, we | or tool | THIS WEEK | ST WEEK | Heeks on Chart | Compiled from national reteil stores and one stops by the Music Fospitately Chart Dupt of Bull board RRTIST Title | PM | Suggested List Prices LP, Cassettes | Soul LP/ | WEEK | I WEEK | ts on Chart | ABITST | | Suggested List Prices LP | Soul LP/ | 8: |
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RIAA Documents Remain In Question

As it now stands, Platt wants the

RIAA to produce its daily investi

gative reports for the six-month peiod beginning July 1, 1979. This is

the period referred to in Gortikov's

statement. The material must be

these reports may have to be dis-

closed to others hesides Platt, who

hinted that he might "have to dis-

date for a bearing on new mot

Platt also set Friday (21) as the

filed by the defense. These include

hroad subpoena powers for infor

between unindicted alleged cocon

pirators, the government and lawvers

for the alleged coconspirators who are potential government witnesses

In its decision, the appeals tribi

nal specified that Platt should ad-

here to certain "governing prin-ciples" as laid down in its written

In discussing these principles, the

"Upon the undisputed facts of

record it appears that the potential

harm that would be caused by the

private supplementary law enforceent program would clearly out

weigh the questionable probative

RIAA documents or excerpts there

from evidencing (1) dealings in con-

firmed counterfeits by others during

tent shown), the place, time, number

and name of the recordings, the size

of each such dealer's overall toven

tory, and the total number of dealers

or retailers checked for the present

of counterfeits in their stock, and (2)

instances where suspected counter-

formed by examination of samples

submitted by the RIAA to the court

in confidence," the Appeals Court

noted in its order Such a proposal had, in fact, been suggested earlier

by both the prosecution and the

Appeals Court directive can be

It remains to be seen whether the

RIAA, but Platt had turned it aside

This undertaking should be in

fests proved to be genuine

the relevant period, with (to the ex-

"All that defendants could legit-

jely demand would be those

Appeals Court slapped Platt's origi-nal order as being "patently over-hroad and unreasonable"

mation concerning correspondence

The RIAA objects to the fact that

turned in by Wednesday (26).

NEW YORK-The legal impass between the Recording Industry Goody legal team over the confiden tighty of the RIAA's antipiracy unit's investigative reports continues despite a directive from a U.S. Apneals Court that outlines a so

The Court of Appeals for the Sec ond Circuit had reversed Judge Thomas C Platt's contempt citation

against the RIAA (Billboard Nov. 15, 1980) on the grounds that it was a "needless" procedure that could have been avoided. The appeals tribunal ordered Plutt to try and "induce" the RIAA, the Goody defense lawyers and the prosecution to agree on a new arrangement that would serve the needs of the defense for information without destroying the effectiveness of the RIAA investigative function.

Platt's inducement has so far fuiled to persuade the RIAA that the confidential nature of its daily reports wouldn't be subject to public disclosure, however, and RIAA law very indicate they might risk another ontempt citation rather than comply with another order from Platt that would be as "overbroad" as the Appeals Court described his first or-

Wrangling over the issue conti ued Friday (14) before Platt in Brooklyn's U.S. District Court.

The session hegan with a suggestion from Kenneth Holmes, or to Sam Goody Inc. asking that the government formally endorse the validity of statements made by RIAA president Stan Gortikov concerning instances of counterfeit traf-

The offer was turned down by government attorneys

John H Jacobs, who is pro cuting the case for the Justice Dept.'s Organized Crime Strike Force, reiterated the government's contention elieves that some of the disputed RIAA documents "may be relevant" if they can show evidence that other "major retailers," such as Goody, engaged in widespread

But the government believes that statements or documents relegated to just a few instances of alleged nterfeits, despite the number stores checked, would not be rele-vant to the Goods case

Turner 7-Year Sentence

dictment involving bogus record-

The Turner sentence is, in fact, viewed here by Justice Dept officials as an important development in its various proceedings against Goody and others accused of piracy

"This will help us a lot when we can show the judges here what is happening in other parts of the country so far as the kinds of sentences that are being handed out," Organized Crime Strike Force

We've always maintained the RICO charge is applicable (to cerchurges) and now we have people pleading guilty to it "

Jacobs also says the indictment of Turner and others in Florida is linked to the FBI's Modsoun investigation here, which exposed wideserved satisfactorily by Platt's new "We dealt with many of those same defendants in Modsoun," he

The Florida case, dubbed Operation Turntable, was the culmina-tion of another FBI sting action whereby agents set up a phony trucking company to uncover a network of tape pirates operating out of North and South Carolina and Florida and distributing throughout the South. Middle Atlantic States and

That resulted in multi-state raidnetting more than 50 people on various counts of copyright infringe ment, interstate transport of stolen riy, wire and mail fraud and

So (ar 31 have pleaded guilty to misdemeanors, a dozen more are pleading guilty to felony counts in cluding Turner, and nioe others will

Fred Haayen has left his post as president Records and its PolyGram Corp. parent to accept a big level post at WEA International. He follows Dick Kli executive vice president of Polydor and PolyGram East from the company. Mercury/Phonogram president Bob rwood is seen as the odds-on fuvorite to take Kline PolyGram East chair How long the present PRO-U.S.A. structure will last is open to speculation, since David Braun, president of the division, is likely to bring about other changes, perhaps in line with the rumored "one president, one label" approach. A bust of the late Richard Rodgers will be formally ensconced in ASCAP's permanent music exhibit at the society's rotunda in New

York in ceremonies Monday (17). Glad to report Bob Jones, the perennial Motown Receds publicist, will likely be back at his typewriter by Thanksgiving after a month of illness. . After a year of exclusivity by the Franklin Mint for mail-order rights. CBS has the rights to market the two-LP digital alb "The Greatest Songs Of Christmas" by the Morman Tab-

ernacle Choir at retail. Mint continues its mail-order availability The SRO business done by Earth, Wind & Fire during its first South American junket has prooters eying more U.S. talent for the trip way sou Alan Rubin of Monroe Distributing, the Grand Rapids. Mich., rackjobber, has voluntarily given up servicing

the 30-odd Meijer's Thrifty Acres stores. The Meijer chain is one wherein giant supermart and disc artment store concepts exist under one roof Lieberman Enterprises is racking two thirds of the Michigan-based oth locations for records and tapes, while Pick-rack section has the remainder. . Track is suiwick's rack section has the remainder, prised to learn that Sam Broadhead, head of Allied Press ing. Los Angeles, is no longer with the WCI entity Broadhead's father, Dakin, sold out to WCI in 1979. If you tried to reach Agency For The Performing Arts'

InsideTrack

lent Marty Klein Friday (14) ayem, he was in attendance at the swearing-in ceremony for new American critizens. His wife, Nadejda, who escaped from behind the Iron Curtain in 1961, was among the new Americans The former Bulgarian is now a movie and tv actress.

is RCA Records joining the 4 by 9-inch cassette pack-aging parade with its release of "42nd Street," the cast Marty Kasen and Bugs Fowler of Peter Pan Records, the kidisk pioneer, are getting substantial or-den. Track hears, for their first \$7.98 album. After six consecutive \$3.98 Irwin albums that built into six Fig-ures volume individually. "Irwin Sings Sesame St. Hits" breaks the all-time price barrier for moppet music. The mounting demographics for preschoolers are manifest in the breakout from the Disneyland Productions annual report which states that revenues from the music publishing and record division of the Burbank behemoth rose 45% from \$16.129,000 in 1979 to \$23,432,000 this 365. Disneyland went pop with "Mickey Mouse Disco along with Kids Stuff's "Strawberry Shortcake" and kided versions of hit albums

Music Plus' inventory genius, Dave Berkowltz, finally placed at the top of the men's single in the "A" division of the recent Music Industry terms and golf tourney in Palm Springs, after three years in the second slot

In a new cost cutting directive that apparently came down directly from RCA chairman Ed Griffith, a number of NBC radio and television executives have been let go. Among them are NBC Radio Network programs vice president Ruth Meyer, affiliate relations vice presi dent Ray Gardella and director of special projects John Patt. Meyer, Gardella and Patt all worked on moving NBC's Source Network into such innovative progra ming as the live Yes concert from Madison Square Car-

Trade Group Plans July Launch

of firms engaged in the manufacture, wholesale distribution or pub lishing of musical products, includerational by next July An ad hoc committee met in Chi-cago recently for initial organizing

discussions of the proposed trade group, to be called Music Industry Manufacturers Assn Planning committee chairman David Sutton, vice president of the

oson musical instrument division of Norlin Inc., notes that the ad hos committee believes the industry needs a group separate from the American Music Conference which can engage in activities which the conference is legally restrained from performing by its charter He adds that over the post two association members of the conference board have voiced "concern that it has been increasingly expected to engage in activities that would normally fall within the re-

sociation, including lobbying for commercial purposes, gathering sta-tistical information and building export markets that do not directly re late to the basse goal of increasing The proposed hylaws provide for

a board of directors which would include a president or past president from each manufacturers' association member, and at least 15, but no more than 20, representatives of manufacturer, wholesale distributor and publisher members Further officers to be elected by

The committee has targeted to the association in conjunction with the June 1981 National Assn of Music Merchants show

In addition to Sutton, the ad hoc mmittee consists of Robert G Campbell, president of CBS Musical Instruments; Luke Borger, president Acolian Pianos Inc. John rice Andrien Jr., vice president of Kaman Corp: Judd Taylor, merchandising manager of Lown division of North Inc., Stan Stigen, president of W.T. Armstrong and Keith Mardak, vice president of Hal

New Acts Breaking Outside Playlists · Continued from page

are being supplied with the tapes for free But because of legal and union problems on the horizon as to video performance royalties, some record companies, will supply tapes to cable, but not to clubs, while others service clubs, but are reluctant to see the tanes on cable to The new form of radio will be

cable is," says Arma Andon, vice president of artist development at Columbia Records "Cable can be a whole new medium. The signal can be sent in stereo so fans will be able turn the ty sound off and listen to their sound systems "We are also supplying video to

clubs. We want to encourage that. It can be very impressive, and with the right video much is possible. We are trying everything. There is no stone

be tried in federal court in Jackson ville. Fla, on related charges.

The raids, which took place in estionated \$800,000 in alleged ille gally manufuctured and distributed 8-track tapes, raw materials and duplicating and winding equipment.

'A lot of unknown bands get played here hecause of video," notes Bill Davis, director of video at the Ritz in New York, which uses a 15 toot by 12 foot screen "The local

video on 'Let Me Take Your Photo and now we play it all the time. We would never play Paul McCartney here, but CBS brought the video. and it worked fine. They even brought a Shim Whitman video. We

Executive Turntable

tion division at Island Music in Los Angeles. She was with Juffe Music Com-Joel Sill, recently with A&M Records' Alm sulting in Atlanta. Productions as director, joins Paramount Pictures in Los Angeles as music vice

Related Fields

At General Electric's new subsidiary, General Electric Video, Inc. in Portsmouth, Va., William R. Webber takes over as president and Ludwig A. Huch is upped to marketing general manager for the division. Both held key marketing and sales posts at GE — Jack Dodgson is upped to engineering vice president at BSR (USA) Ltd in Blauvelt, N.Y. He was the engineering director since 1971 — Stan Hametz moves up at Panasonic in Secaucus, N.J., to gen eral manager of the Panasonic consumer video group and the video home sys eral manager of the Panasonic consumer visco group and the systeonome six term durson. He was assistant pretent dimarger of the Panasonic consumer term durson. He was assistant pretent dimarger of the Panasonic consumer Monachine. M.J. as sales was president He was marketing vice president of Monachine. M.J. as sales was president He was marketing vice president of Sony Corp. A Plana Great Internationated Corp. in los Angeles, Richard Thompson now series as production manager for the production wing and Arth Dickers as occurrie assistant in the president. Thompson no composer film scorer and instrumentalist while Dieker has been affiliated with Plan Great's parent company for the last seven years





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